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THE
British Theatre.

Containing the LIVES of the

English Dramatic POETS;

WITH AN

Account of all their PLAYS.

Together with the

LIVES of most of the Principal ACTORS, as well as POETS.

To which is prefixed,

A short VIEW of the Rise and Progress

OF THE

ENGLISH STAGE.

Veluti in Speculum.

LONDON:

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PREFACE.

LANGBANE, JACOB, and the rest of the Stage Historians, who have hitherto appeared in Print, abounding with Errors as well omissive as commissive; we flattered ourselves that a more regular and exact Account of *English* Dramatic Writers, could scarce fail of a Favourable reception from the Publick.

Prompted by this we have made the following Attempt; but with what Success, we submit to the Judgment of others. Thus much however we can alledge, that no Pains on our Part have been wanting, no Means of Information in our Power untried; having, before we set forward in the Work, laid in a considerable Fund of Theatrical History. For a great Part of this, indeed, we must acknowledge ourselves indebted to Mr. *Chetwood*, whose extensive Knowledge in these Matters is not to be questioned; having been for many Years employed as Prompter and Manager to the Theatres both of *London* and *Dublin*; and who, from a State of Affluence, is now reduced to almost a State of Indigence, and has nothing in view but the melancholy Prospect of ending the Residue of Life within the Walls of a Prison, where Ill-Fortune has already thrown him.

The Reader is desired to observe, that in the Arrangement of the several Plays, *&c.* a Chronological order has been observed, wherein Regard is always had to the earliest Dates. As for the Writers to whose Works no Dates have been prefixed, as Necessity obliig'd us to have Recourse to Conjecture, 'tis hoped the Reader will rest satisfied, as it was impossible, perhaps, to furnish a more satisfactory Account.

Dobsell 1 September 1942

Si quid novisti rectius istis
Candidus imperti; si non his utere mecum. Hor.

Having said thus much, we now proceed to an Account of the Rise and Progress of the *English* Stage, for which the Reader is obliged to the Labours of an Ingenious Writer now living.

It is generally imagined, that the *English* Stage rose later than the rest of its Neighbours. Those in this Opinion will, perhaps, wonder to be told of Theatrical Entertainments almost as early as the Conquest; and yet nothing is more certain, if you will believe an honest Monk, one *William Stephanides* or *Fitz-Stephen*, in his *Descriptio Nobilissimæ Civitatis Londoniæ*, who writes thus; "*London*, instead of common Interludes belonging to the Theatre, has Plays of a more holy Subject; Representations of those Miracles which the holy Confessors wrought, or of the Sufferings wherein the glorious Constancy of the Martyrs did appear." This Author was a Monk of *Canterbury*, who wrote in the Reign of *Henry* II. and died in that of *Richard* I. 1191: And as he does not mention these Representations as Novelties to the People, (for he is describing all the common Diversions in use at that time) we can hardly fix them lower than the Conquest. And this, we believe, is an earlier Date than any other Nation of *Europe* can produce for their Theatrical Representations. About 140 Years after this, in the Reign of *Edward* III. it was ordained by Act of Parliament, that a Company of Men called *Vagrants*, who had made Masquerades thro' the whole City, should be whipt out of *London*, because they represented scandalous Things in the little Alehouses, and other Places where the Populace assembled. What the Nature of these scandalous Things were, we are not told; whether lewd and obscene, or impious and profane; but we should rather think the former, for the Word *Masquerades* has an ill Sound, and, we believe, they were no better in their Infancy than at

present.

present. 'Tis true, the *Mysteries* of *Religion* were soon after this Period made very free with all over *Europe*, being represented in so stupid and ridiculous a manner, that the Stories of the *New Testament* in particular, were thought to encourage *Libertinism* and Infidelity. In all Probability therefore the Actors last mentioned were of that Species called *Mummers*; these were wont to stroll about the Country dress'd in an antick Manner, dancing, mimicking and shewing Postures. This Custom is still continued in many Parts of *England*; but it was formerly so general, and drew the common People so much from their Business, that it was deemed a very pernicious Custom: And as these *Mummers* always went masked and disguised, they but too frequently encouraged themselves to commit violent Outrages, and were guilty of many lewd Disorders. However, as bad as they were, they seem to be the true original Comedians of *England*; and their Excellence altogether consisted, as that of their Successors does in part still, in Mimickry and Humour.

In an Act of Parliament made the 4th Year of *Henry* IV. mention is made of certain *Wastors*, *Master-Rimours*, *Minstrels*, and other Vagabonds, who infested the Land of *Wales*; *And it is enacted, that no* Master-Rimour, Minstrel, *or other Vagabond, be in any wise sustained in the Land of* Wales, *to make Commoiths or Gatherings upon the People there.* What these *Master-Rimours* were, which were so troublesome in *Wales* in particular, we cannot tell; possibly they might be the degenerate Descendants of the antient Bards. It is also difficult to determine what is meant by their making *Commoiths*. The Word signifies, in *Welch*, any District, or Part of a Hundred or Cantred, containing about one Half of it; that is, 50 Villages; and might possibly be made Use of by these *Master-Rimours* when they had fixed upon a Place to act in, and gave Intimation thereof for ten or twelve Miles round which is a Circuit that will take in about 50 Villages. And that this was commonly done, appears from Carew's Survey of *Cornwall*, which was wrote in Queen Elizabeth's time.

time. Speaking of the Diversions of the People, "The "*Guary Miracle*, (says he) in *English* a Miracle Play, "is a kind of Interlude compiled in *Cornish*, out of "some Scripture History. For representing it they "raise an Amphitheatre in some open Field, having "the Diameter of its inclosed Plain, some forty or fifty "Foot. The Country People flock from all Sides "many Miles off, to see and hear [illegible] for they have "therein Devils and Devices to [illegible]ght as well the "Eye as the Ear." Mr. *Carew* has not been so exact, as to give us the Time when these *Guary Miracles* were exhibited in *Cornwall*; but, by the manner of it, the Custom seems to be very antient.

The Year 1378 is the earliest Date we can find, in which express mention is made of the Representation of Mysteries in *England*. In this Year the Scholars of *Paul*'s School presented a Petition to *Richard* II. praying his Majesty "to prohibit some unexpert People "from presenting the History of the Old Testament, to "the great Prejudice of the said Clergy, who have been "at great Expence in order to represent it publickly at "*Christmas*." About twelve Years afterwards, *viz.* in 1390, the Parish-Clerks of *London* are said to have played Interludes at *Skinners Well*, *July* 18, 19, and 20th. And again, in 1409, the tenth Year of *Henry* IV. they acted at *Clerkenwell* (which took its Name from this Custom of the Parish-Clerks acting Plays there) for eight Days successively, a Play concerning the Creation of the World, at which were present most of the Nobility and Gentry of the Kingdom. These Instances are sufficient to prove that we had the Mysteries here very early. How long they continued to be exhibited amongst us, cannot be exactly determined. This Period one might call the dead Sleep of the Muses. And when this was over, they did not presently awake, but, in a kind of Morning Dream, produced the *Moralities* that followed. However, these jumbled Ideas *had some Shadow* of Meaning. The Mysteries only repre-

represented, in a senseless manner, some miraculous History from the Old or New Testament: But in these *Moralities* something of Design appeared, a Fable and a Moral; something also of Poetry, the Virtues, Vices, and other Affections of the Mind being frequently personified. But the Moralities were also very often concerned wholly in religious Matters. For Religion then was every one's Concern, and it was no Wonder if each Party employed [illegible]rts to promote it. Had they been in Use now, they would doubtless have turned as much upon Politicks. Thus, the *New Custom*, was certainly intended to promote the Reformation, when it was revived in the Reign of Queen *Elizabeth*. And in the more early Days of the Reformation, it was so common for the Partizans of the old Doctrines, (and perhaps also of the new) to defend and illustrate their Tenets this Way, that in the 24th Year of *Henry* VIII. in an Act of Parliament made for the promoting true Religion, we find a Clause restraining all Rimors or Players from singing in Songs, or playing in Interludes, any thing that should contradict the established Doctrines. It was also customary at this time to act these moral and religious Dramas in private Houses, for the Edification and Improvement, as well as the Diversion, of well-disposed Families: And for this Purpose the Appearance of the Persons of the Drama were so disposed, as that five or six Actors might represent twenty Personages.

What has been said of the Mysteries and Moralities, it is hoped will be sufficient just to shew the Reader what the Nature of them was. We should have been glad to be more particular; but where Materials are not to be had, the Building must be deficient. And, to say the Truth, a more particular Knowledge of these Things, any farther than as it serves to shew the Turn and Genius of our Ancestors, and the progressive Refinement of our Language, was so little worth preserving, that the Loss of it is scarce to be regretted. We proceed therefore with our Subject. The Muse might now be said

to be just awake when she began to trifle in the old Interludes, and aimed at something like Wit and Humour. And for these *John Heywood* the Epigrammatist undoubtedly claims the earliest, if not the foremost Place. He was Jester to King *Henry* VIII. but lived till the Beginning of Queen *Elizabeth*'s Reign. *Gammer Gurton's Needle*, which is generally called our first Comedy, and not undeservedly, appeared soon after the Interludes: It is indeed altogether of Comic Cast, and wants not Humour, tho' of a low and sordid kind. And now Dramatic Writers, properly so called, began to appear, and turn their Talents to the stage. *Henry Parker*, Son of Sir *William Parker*, is said to have wrote several Tragedies and Comedies in the Reign of *Henry* VIII. and one *John Hoker*, in 1535, wrote a Comedy called *Piscator*, or the *Fisher caught*. Mr. *Richard Edwards*, who was born in 1523, and in the Beginning of Queen *Elizabeth*'s Reign was made one of the Gentlemen of her Majesty's Chapel, and Master of the Children there, being both an excellent Musician, and a good Poet, wrote two Comedies, one called *Palæmon* and *Arcite*, in which a Cry of Hounds, in hunting was so well imitated, that the Queen and the Audience were extremely delighted: The other called *Damon* and *Pithias*, *the two faithfullest Friends in the World*. After him came *Thomas Sackville*, Lord *Buckhurst*, and *Thomas Norton*, the Writers of *Gorboduc*, the first Dramatic Piece of any Consideration in the *English* Language. Of these and some others, hear the Judgment of *Puttenham*, in his *Art of Poetry*, wrote in the Reign of Queen *Elizabeth*; "I think, says he, that "for Tragedy the Lord of *Buckhurst*, and Maister *Edward Ferrys*, for such doings as I have seen of theirs, "do deserve the highest Price: The Earl of *Oxford*, "and Maister *Edwards* of her Majesty's Chapel, for "Comedy and Interlude." And in another Place he says,—"But the principal Man in this Profession (of "Poetry) at the same time, (*viz. Edward* VI.) was "*Maister Edward Ferrys*, a Man of no less Mirth and

Felicity

" Felicity than *John Heywood*, but of much more Skill " and Magnificence in his Metre, and therefore wrote " for the most part to the Stage in Tragedy, and some- " times in Comedy or Interlude; wherein he gave the " King so much good Recreation, as he had thereby " many good Rewards." Of this *Edward Ferrys*, so considerable a Writer, I can find no Remains, nor even the Titles of any Thing he wrote. After these followed *John Lillie*, famous in his Time for Wit, and having greatly improved the *English* Language, in a Romance which he wrote, entitled *Euphues and his England*, or the *Anatomy of Wit*; of which it is said by the Publisher of his Plays, " Our Nation are in his Debt " for a new *English* which he taught them, *Euphues* " *and his England* began first that Language. All our " Ladies were then his Scholars, and that Beauty in " Court who could not *parle Euphuism*, was as little " regarded, as she which now there speaks not *French*." This extraordinary Romance, so famous for its Wit, so fashionable in the Court of Queen *Elizabeth*, and which is said to have introduced so remarkable a Change in our Language, we have seen and read. It is an unnatural affected Jargon; in which the perpetual Use of Metaphors, Allusions, Allegories, and Analogies, is to pass for Wit; and stiff Bombast for Language. And with this Nonsense the Court of Queen *Elizabeth* (whose times afforded better Models for Stile and Composition, than almost any since) became miserably infected, and greatly helped to let in all the vile Pedantry of Language in the following Reign. So much Mischief the most ridiculous Instrument may do, when he proposes to improve upon the Simplicity of Nature.

Though Tragedy and Comedy began now to lift up their Heads, yet they could do no more for some time than bluster and quibble; and how imperfect they were in all Dramatic Art, appears from an excellent Criticism of Sir *Philip Sidney*, on the Writers of that Time. Yet they seem to have had a Disposition to do better had they known how, as appears by the several Efforts they used to lick the Lump into a Shape: For some

some of their Pieces they adorned with dumb Shews, some with Choruses, and some they introduced and explained by an Interlocutor. Yet imperfect as they were, we had made a far better Progress at this Time than our Neighbours, the *French*: The *Italians* indeed, by early Translations of the old Dramatic Writers, had arrived to greater Perfection, but we were at least upon a Footing with the other Nations of *Europe*.

But now, as it were, all at once (as it happened in *France*, though in a much later Period) the true Drama received Birth and Perfection from the creative Genius of *Shakespear*, *Fletcher* and *Johnson*, whose several Characters are so well known, that it would be superfluous to say any more of them.

Having thus traced the Dramatic Muse thro' all her Characters and Transformations, till she had acquired a reasonable Figure, let us now return and take a more particular View of the Stage and the Actors. The first Company of Players we have any Account of in History, are the Children of *Paul*'s in 1578, mentioned before in Page iv. About twelve Years afterwards the Parish Clerks of *London* are said to have acted the Mysteries at *Skinner's* Well. Which of these two Companies may have been the earliest, is not certain; but as the Children of *Paul*'s are first mentioned, we must in Justice give the Priority to them. It is certain, the Mysteries and Moralities were acted by these two Societies many Years before any other regular Companies appeared. And the Children of *Paul*'s continued to act long after Tragedies and Comedies came in vogue, even till the Year 1618, when a Comedy called *Jack Drum's Entertainment* was acted by them. Tis believ'd the next Company regularly established was, the Children of *The Royal Chapel*, in the Beginning of Queen *Elizabeth's* Reign, the Direction of which was given to Mr. *Richard Edwards* before mentioned: And some few Years afterwards, as the Subjects of the Stage became more gay and ludicrous, a Company was formed under the Denomination of *The Children of the Revels*. The Children of the Chapel and of the Revels became very famous, and all *Lillie*'s Plays and many of

Shake-

Shakespear's, *Johnson*'s, and others, were first acted by them. Nay, so great was their Vogue and Estimation, that the common Players, as may be gathered from a Scene in *Hamlet*, grew jealous of them. However, they served as an excellent Nursery for the Theatres, many who afterwards became approved Actors, being educated among them.

It is surprizing to consider what a number of Playhouses were supported in *London* about this Time. From the Year 1570 to the Year 1629, when the Playhouse in *White Friars* was finished, no less than 17 Playhouses had been built. The Names of most of them may be collected from the Title Pages of old Plays. And as the Theatres were so numerous, the Companies of Players were in Proportion. Besides the Children of the Chapel, and of the Revels, we are told that Queen *Elizabeth*, at the Request of Sir *Francis Walsingham*, established in handsome Salaries twelve of the principal Players of that Time, who went under the Name of her Majesty's Comedians and Servants. But exclusive of these, many Noblemen retained Companies of Players, who acted not only privately in their Lord's Houses, but publickly under their License and Protection. Agreeable to this is the Account which *Stow* gives us — "Players "in former Times, says he, were Retainers to Noble-"men, and none had the Privilege to act Plays but such. "So in Queen *Elizabeth*'s Time, many of the Nobility "had Servants and Retainers who were Players, and "went about getting their Livelihood that way. The "Lord Admiral had Players, so had Lord *Strange*, "that played in the City of *London*. And it was usual "on any Gentleman's Complaint of them for indecent "Reflections in their Plays, to have them put down. "Thus once the Lord Treasurer signified to the Lord "Mayor to have these Players of Lord Admiral and "Lord *Strange* prohibited, at least for some time, "because one Mr. *Tilney* had for some Reason disliked "them. Whereupon the Mayor sent for both Com-"panies, and gave them strict Charge to forbear play-"ing till farther Orders. The Lord Admiral's Play-"ers obeyed; but the Lord *Strange*'s in a contemptu-

"ous Manner went to the *Cross Keys*, and play'd that "Afternoon. Upon which the Mayor committed two "of them to the *Compter*, and prohibited all playing "for the future, till the Treasurer's Pleasure was far-"ther known. This was in 1589." And in another Part of his Survey of *London*, speaking of the Stage, he says, "This which was once a Recreation, and used there-"fore now and then occasionally, afterwards by Abuse "became a Trade and Calling, and so remains to this "Day. In those former Days, ingenious Tradesmen, "and Gentlemen's Servants, would sometimes gather a "Company of themselves, and learn Interludes, to "expose Vice, or to represent the noble Actions of our "Ancestors. These they played at Festivals, in pri-"vate Houses, at Weddings or other Entertainments, "but in Process of time it became an Occupation; and "these Plays being commonly acted on Sundays and "Festivals, the Churches were forsaken, and the Play-"houses thronged. Great Inns were used for this "Purpose, which had secret Chambers and Places, as "well as open Stages and Galleries. Here Maids and "good Citizens Children were inveigled and allur'd "to private and unmeet Contracts? here were publick-"ly utter'd popular and seditious Matters, unchaste, "uncomely, and unshamefac'd Speeches, and many "other Enormities. The Consideration of these Things "occasioned in 1574, Sir *James Hawes* being Mayor, "an Act of Common Council, wherein it was ordain-"ed, that no Play should be openly acted within the "Liberty of the City, wherein should be uttered any "Words, Examples, or Doings of any Unchastity, Se-"dition, or such like unfit and uncomely Matter, under "the Penalty of five Pounds, and fourteen Days Im-"prisonment. That no Play should be acted till "first perused and allowed by the Lord Mayor and "Court of Aldermen; with many other Restrictions. "Yet it was provided that this Act should not extend "to Plays showed in private Houses, the Lodgings of "a Nobleman, Citizen, or Gentleman, for the Cele-"bration of any Marriage, or other Festivity, and

"where

"where no Collection of Money was made from the "Auditors. But these Orders were not so well observed as they should be; the lewd Matters of Plays encreased, and they were thought dangerous to Religion, "the State, Honesty of Manners, and also for Infection "in the time of Sickness. Wherefore they were afterwards for some Time totally suppressed. But "upon Application to the Queen and the Council they "were again tolerated, under the following Restrictions. That no Plays be acted on *Sundays* at all, nor "on any other Holidays till after Evening Prayer. "That no playing be in the Dark, nor continue any "such Time, but as any of the Auditors may return to "their Dwellings in *London* before Sunset, or at least "before it be dark. That the Queen's Players only be "tolerated, and of them their Number and certain "Names to be notifyed in the Lord Treasurer's Letters to the Lord Mayor, and to the Justices of *Middlesex* and *Surry*. And those her Players not to divide themselves in several Companies. And that "for breaking any of these Orders, their Toleration "cease. But all these Prescriptions were not sufficient "to keep them within due Bounds, but their Plays so "abusive oftentimes of Virtue, or particular Persons, "gave great Offence, and occasioned many Disturbances: Whence they were now and then stopped and "prohibited." 'Tis hop'd this long Quotation from *Stow* will be excused, as it serves not only to prove several Facts, but to shew the Customs of the Stage at that Time, and the early Depravity of it. But that the Plays not only of that Age, but long before, were sometimes Personal Satires, appears from a Manuscript Letter from Sir *John Hallies* to the Lord Chancellor *Burleigh*, found amongst some Papers belonging to the House of Commons, in which the Knight accuses his Lordship of having said several dishonourable Things of him and his Family, particularly that his Grandfather, who had then been dead seventy Years, *was a Man* so remarkably covetous, that the *common Players* represented him before the Court with *great Applause*.

Thus

Thus we see the Stage no sooner began to talk than it grew scurrilous: And its first Marks of sense were seen in Ribaldry and Lasciviousness. This occasioned much Offence; the Zeal of the Pulpit, and the Gravity of the City equally concurred to condemn it. Many Pamphlets were wrote on both Sides. *Stephen Gosson*, in the Year 1579, published a Book, entituled, *The School of Abuse*, or a *pleasant Invective against Poets, Pipers, Players, Jesters, and such like Caterpillars of the Commonwealth*: Dedicated to Sir *Philip Sidney*. He also wrote, *Plays confuted in five Actions*: Proving that they are not to be suffered in a *Christian* Commonwealth: Dedicated to Sir *Francis Walsingham*. The Defendants in this Controversy were *Thomas Lodge*, who wrote an old Play, called *A Looking-Glass for* London *and* England, and that voluminous Dramatic Writer *Thomas Heywood*.

But to proceed; The Stage soon after recovered its Credit, and rose to a higher Pitch than ever. In 1603, the first Year of King *James*'s Reign, a License was granted under the Privy Seal to *Shakespear*, *Fletcher* *Burbage*, *Hemmings*, *Condel*, and others, authorizing them to act Plays not only at their usual House, the *Globe* on the *Bankside*, but in any other Part of the Kingdom, during his Majesty's Pleasure. And now, as there lived together at this time many eminent Players, it may not be amiss just to set down what we can collect, which will be but very little, of the most considerable of them, with regard to their Talents and Abilities. And first, "who is of more Report, says the Author "of the *Return from Parnassus*, than *Dick Burbage* and "*Will Kempe?* He is not counted a Gentleman that "knows not *Dick Burbage* and *Will Kempe*: There's "not a Country Wench that can dance *Sellenger's* "*Round*, but can talk of *Dick Burbage* and *Will* "*Kempe*." *Burbage* was the *Betterton*, and *Kempe* the *Nokes* of that Age. *Burbage* was the original *Richard the Third*, and greatly distinguished himself in that Character: *Kempe* was inimitable in the Part of a *Clown*. "He succeeded *Tarleton* (says Heywood) as well

"as

" in the Favour of her Majesty Queen *Elizabeth*, as in " the Opinion and good Thoughts of the general Audi- " ence." And *Tarleton*, says Sir *Richard Baker* in his Chronicle, for the Part of a Clown, never had his Match, nor ever will have. The Epitaph of *Burbage* is preserved in *Camden's Remains*, and is only EXIT BURBAGE. The Epitaph of *Tarleton* is preserved by the same Historian as follows:

Hic situs est, cujus Vox, Vultus, Actio posset
Ex Heraclito reddere Democritum.

The next I shall mention is *Edward Allen*, the Founder of *Dulwich Hospital*; as famous for his Honesty, says *Baker*, as for his Acting; and two such Actors as he and *Burbage*, no Age must ever look to see again. He's a Man, says *Heywood* in his Prologue to the *Jew of Malta*,

Whom we may rank with (doing no more Wrong)
Proteus *for Shapes, and* Roscius *for a Tongue.*

Hear also *Ben Johnson*, whose Praise is of more Weight, as it never was lightly bestowed:

If Rome *so great, and in her wisest Age,*
Fear'd not to boast the Glories of her Stage,
A skilful Roscius, *and grave* Æsop, *Men,*
Yet crown'd with Honours as with Riches, then,
Who had no less a Trumpet of their Name
Than Cicero, *whose very Breath was Fame:*
How can so great Example die in me,
That, Allen, *I should pause to publish thee?*
Who both their Graces in thyself hast more
Outstript, than they did all that went before;
And present Worth in all dost so contract,
As others speak, but only thou dost Act.
Wear this Renown: 'Tis just that who did give
So many Poets Life, by one should live.

Thomas

Thomas Green was famous for performing the Part of a Clown with great Propriety and Humour; and from his excellent Performance of the Character of *Bubble*, in a Comedy written by Mr. *John Cooke*, the Author called it after his Name, *Green's Tu Quoque*. "There "was not an Actor, says *Heywood*, of his Nature; in his "Time, of better Ability in his Performance, more "applauded by the Audience, of greater Grace at "Court, or of more general Love in the City."

Hemmings and *Condel* were two considerable Actors in most of *Shakespear's*, *Johnson's* and *Fletcher's* Plays: the first in Tragedy, the last in Comedy: But they are better known for being the first Editors of *Shakespear's* Works in Folio, in the Year 1623, seven Years after his Death.

Lowin, *Taylor*, and *Benfield* are mentioned by *Massenger* as famous Actors. In a Satire against *Ben Johnson*, are these two Lines:

Let Lowin *cease, and* Taylor *scorn to touch*
The loathed Stage, for thou hast made it such.

Lowin, tho' something later than *Burbage*, is said to have been the first Actor of *Hamlet*, and also the original *Henry* the Eighth; from an Observation of whose acting it in his later Days, Sir *William Davenant* conveyed his Instruction to Mr. *Betterton*.

And now the Theatre seems to have been at its Height of Glory and Reputation. Dramatic Authors abounded, and every Year produced a Number of new Plays: Nay, so great was the Passion at this time for Shew or Representation, that it was the Fashion for the Nobility to celebrate their Weddings, Birth-Days, and other Occasions of Rejoicing, with Masques and Interludes, which were exhibited with surprising Expence; that great Architect *Inigo Jones* being frequently employed to furnish Decorations with all the Magnificence of his Invention. The King and his Lords, the Queen and her Ladies, frequently performed in these Masques at *Court*, and all the Nobility in their own private Houses: *In short, no* publick Entertainment was thought com*plete without* them; and to this Humour it is we owe, *and perhaps* 'tis all we owe it, the inimitable Masque at

Ludlow-

Ludlow-Castle. For the same universal Eagerness after Theatrical Diversions continued during the whole Reign of King *James*, and great Part of *Charles* the First, till Puritanism, which had now gathered great Strength, more openly opposed them as wicked and diabolical. If we may judge of this Spirit from *Prynne*'s famous *Histrio-mastix*, or *Players Scourge*, it appears to have been a Zeal much without Knowledge. This was a heavy Load of dull Abuse, published in 1633, against Plays, Players, and all who favoured them, by *William Prynne*, Esq; a Barrister of *Lincoln's-Inn*. The best way the Parties concerned, thought of, in answer to this Work, was to publish all the best old Plays that could then be found; so that many that had never yet seen the Light, were now brought forth. In short the Patrons of the Stage for some short time prevailed; *Prynne*'s Book was deemed an infamous Libel both against the Church and State, against the Peers, Prelates, and Magistrates; and particularly against the King and Queen, where he says, that *Princes dancing in their own Persons, was the Cause of their untimely Ends: That our* English *Ladies, shorn and frizzled Madams, had lost their Modesty: That Plays were the chief Delight of the Devil, and all that frequented them were damned*. As he knew the King and Queen frequented them daily, this was thought to reflect on their Majesties. To all Musick he has an utter Antipathy, but Church-musick in particular, which he calls the *bleating of brute Beasts*; and says, *the Choristers bellow the Tenor as if they were Oxen, bark a Counter-point like a Kennel of Hounds, roar a Treble as if they were Bulls, and grunt out a Base like a Parcel of Hogs*. For these and many other Passages, it was ordered to be burnt by the Hands of the common Hangman: And his Sentence was, to be put from the Bar, excluded the Society of *Lincoln's-Inn*, and degraded by the University of *Oxford*; to stand in the Pillory at *Westminster* and in *Cheapside*, to lose an Ear at each Place, and stand with a Paper on his Head, declaring his Offence to be the publishing an infamous Libel against both their Majesties, and the Government; to be fined 5000l. and

suffer

suffer perpetual imprisonment. This Sentence was executed on him with great Rigour. But Puritanism, from a thousand concurrent Causes every Day gathering Strength, in a little time overturned the Constitution; and, amongst their many Reformations this was one, the total Suppression of all Plays and Playhouses.

Thus we have brought down this imperfect Essay on the Rise and Progress of the *English* Stage, to the Period which was first intended: To pursue it farther, and take it up again at the Restoration, when a new Patent was granted to Sir *William Davenant*, would be needless; because from that time the Affairs of the Stage are tolerably well known. If what is done shall give any Satisfaction to the Curious, it is more than we have dared to promise ourselves from our own Sense of its great Imperfection; but we hope it will be considered, what slender Materials either the Ignorance of those Times, or the Injury of the following, have afforded us. We are as it were, the first Adventurers on these Discoveries, and it is not reasonable to expect more Perfection than is commonly found in the first Attempts of this Nature. All that we can say is, that we have thrown together a Number of Curious Circumstances on the Subject, that the Reader would seek for in vain elsewhere. And if the Novelty of them should excite the Curiosity of any Person of greater Abilities, or more Leisure, to make a stricter Enquiry into this Matter, he would certainly oblige us, and perhaps the Public.

LIST OF AUTHORS.

*Thus marked * are not in any other Account of Dramatic Writers.*

THE

THE *British* THEATRE.

Dramatic AUTHORS *in the 15th Century.*

The Right Rev. Father in God JOHN BALE *Bishop of* OSSORY.

THIS learned *Prelate* was born at *Covie* in *Suffolk*, in 1495, and for his early and great Learning, made one of the *Carmelites* at *Norwich*; from thence he was entered a Student of *Jesus College, Cambridge*.

He was one of the first that embraced the Protestant Religion; for which he was compelled to fly, to avoid the Persecution of *Lee* Bishop of *York*, and *Stokesly* Bishop of *London*.

Being recalled by King *Edward* VI. he was made Bishop of *Ossory* in *Ireland*, in 1552; but in six Months after *Queen Mary* ascended the Throne, he retired again, and in his Voyage to *Brabant* was taken by *Pyrates*; however he procured his ransom, and made *Basil* his Asylum, till once more recalled by Queen *Elizabeth*, when he rather chose a Prebendary of *Canterbury*, than to sue for his former See of *Ossory*.

He died in *November* 1563, in the 68th Year of his Age. He was a severe Writer against the Church of *Rome*, and Author of the first Dramatic Pieces we find printed in the *English* Language. His Books are particularly

ticularly prohibited in the expurgatory Index published in Folio at *Madrid*, in 1667. His two Dramatic Pieces are,

I. A Tragedie, or Interlude; manyfestynge the chyefe PROMISES of GOD unto Man in all Ages, from the Begynnynge of the Worlde, to the Deathe of *Jesus Christe*, a Mysterie, 1538.

The running Title of this Play, is, *God hys Promises*. The Interlocutors, *Pater Cælestis, Justus Noah, Moses Sanctus, Esaias Propheta, Adam primus homo, Abraham fidelis, David rex pius, Joannes Baptista*.

II. A Brefe Comedie, or Interlude, of *Johan Baptystes* preachynge in the Wyldernesse, openynge the Craftye Assaultes of the Hypocrytes, wythe the Gloryouse Baptysme of the *Lord Jesus Christe*, 1538.

Dr. PALSEGRAVE,

Was Chaplain to King *Henry* VIII. and wrote one Play, called *Acolastus*, a Comedie, 1540.

This is the Third Play that was printed in *England*.

Mr. JOHN HEYWOOD.

This Poet was educated at *Oxford*, and lived chiefly at *North-Mims* in *Hertfordshire*. He was an intimate of the great Sir *Thomas More*, and much favoured by *Henry* VIII. and his Daughter Queen *Mary*; but when Queen *Elizabeth* came to the Crown, for the sake of his Religion, he retired to *Mechlin* in *Brabant*, where he died in 1563.

Besides his Plays, he published a Book of 500 Epigrams, which are printed in a black Letter, 4to. with the Author's Picture at length, in 1573. His Dramatic Pieces are,

I. *A Play of Love.*

II. *A Play of Gentlenesse and Nobilitie*, Parte the firste.

III. *Dito*, Parte the seconde.

IV. *A Play betweene* Jone the Husband, and The

V. *A Play betweene the Pardoner, the Fryar, the Curate, and Neighbourr* PRATT.

VI. *The Four P——s*, an Interlude: i. e. *A Palmer, a Pardoner, a Poticary, a Pedler.*

VII. *A Play of the Weathere; called a newe and merrie Interlude of all Manner of Weathers.*

QUEEN ELIZABETH.

This illustrious Princess was not only a great Encouraged of Arts and Sciences, but also Mistress of the *Greek, Latin, French, Spanish* and *Italian* Tongues; and, if we may credit the Authors of the *Lives of illustrious Persons*, she treated with the Ambassadors of different Courts in the several Languages of their Countries.

Her Reign was a continued Series of immortal Events, which rendered her the darling of her People, and the admiration of Posterity: But as the History of her Life is already so well known, we shall only observe, that after a Reign of 44 Years, filled with the greatest Exploits, she died the 24th of *March* 1603, in the 70th Year of her Age.

Sir *Robert Naunton* and others inform us, that she translated for her own Amusement, one of the Tragedies of *Euripides*; but have not given us the particular Name of it.

Mr. THOMAS PRESTON.

This ancient Poet, wrote one Play, in the old Metre, called

A lamentable Tragedie, myxte full of pleasaunte Myrthe; contaynynge the Lyfe of CAMBYSES, from the Begynnynge of his Reygne unto hys Deathe; hys one good Deed of Executione, after the manye wicked Deedes and tyrannouse Murders commytted by and throughe him: And Jaste of all his odiouse Deathe, by God his Justyce appointed. 1561.

Mr. ROBERT WAVER.

The Author of one Dramatic Piece, called *Lusty Juventus*, an Interlude, 1561.

Mr. RICHARD EDWARDS,

Was born in 1523, and bred at *Oxford*. He was one of the Gentlemen of the Chapel, and Teacher of Musick to the Children of the Choir, in the Reign of Queen *Elizabeth*; he was esteemed an excellent Musician and Poet. He wrote three Dramatic Pieces:

I. *Damon* and *Pythyas*, a Comedie, 1562.

II. *Palemon* and *Arcyte*, a Comedie.

III. *Palemon* and *Arcyte*, Parte 2d. From *Chaucer*.

These two last are Printed, with his Songs and Poems, in 1585. Mr. *Edwards* had a Licence granted by Queen *Elizabeth*, to superintend the Children of the *Chapel*, as her Majesty's Company of Comedians.

Mr. NICHOLAS BRETON,

Is Author of an Interlude, called *The olde Man hys Lessone, or the younge Man hys Love*, 1563.

THOMAS SACKVILLE, *Lord* BUCKHURST.

This noble Author wrote one Play, called FERREX *and* PORREX, a Tragedie, 1565. He was assisted in writing it, by *Thomas Norton* Esq; who was supposed to write the first three Acts; it was first published incorrectly without the Consent, or Knowledge of the Authors, and afterwards altered under the Title of *GORBODUC*, a Tragedie, 1570.

This Play had the Chorus after the Manner of the *Ancients*, and Dumb Shews between every Act.

Mr.

Mr. ROBERT WILSON,

Wrote one Play, called
The Cobler hys Prophecie, a Comedie, 1565.

GEORGE GASCOIGN, Esq;

This Gentleman was a Member of the Society of *Gray's-Inn*, and wrote the following Dramatic Pieces:

I. *Jocasta*, a Tragedie, 1566. Translated from the *Greek* of *Euripides*.

II. *The Supposes*, a Comedie, 1566. Translated from the *Italian* of *Ariosto*.

III. *The Glasse of Governmente*, a Tragi-Comedie, 1575.

IV. *Pleasure at Kenelworthe Castle*, a Masque.

These Plays are printed in Quarto, on a Black Letter, in one Volume with his other Poems, 1587.

Mr. LEWIS WAGER.

This Author wrote one Interlude, called
MART MAGDALENE, *her Lyfe and Repentaunce*, 1567.

Mr. WILLIAM WAYER,

Author of one Play, called
The longer thou liveste, the more Foole thou arte, a Comedie, 1570.

Mr. THOMAS INGELAND,

Was a Student in the University of *Cambridge*, and wrote one Play, called
The Disobediente Childe, a merrie Interlude, 1571.

Sir PHILLIP SIDNEY.

This illustrious Author was born at Penshurst in Kent in 1554, and educated at *Oxford*, where he continued till

till seventeen years of Age, when he set out on the Tour of *Europe*, and at *Paris* narrowly escaped the horrid Massacre in 1572, by taking shelter in the House of the *English* Ambassador.

Queen *Elizabeth* so highly prized his Merit and Abilities, that she sent him Ambassador to *Vienna*, and to several other Courts in *Germany*; and when the Fame of his Valour became so extensive, that he was put in Election for the Crown of *Poland*, she refused to further his Advancement, not out of Emulation, but out of Fear to lose the Jewel of her Crown.

The Brevity we are confined to in this Work, will not permit us to enlarge on the Transactions of his Life. We shall therefore only add, that he was killed at the Battle of *Zutphen* in 1586, while he was mounting the third Horse, having had two killed under him before.

He wrote one Dramatic Piece, which is printed with his Poems at the End of his *Arcadia*, and called

The Lady of May, a Masque, presented to Queen *Elizabeth* in the Gardens of *Wanstead* in *Essex*.

The Rev. Mr. NATHANIEL WOOD.

This Gentleman was a Clergyman of the City of *Norwich*; he wrote one Dramatic Piece, called

The Conflicte of Conscyence, a Pastoral, 1581.

Mr. ALEXANDER NEVIL.

This Author, at the Age of Sixteen, translated from *Seneca*,

Octavius, a Tragedie, 1581.

Mr. THOMAS NUCE.

This Gentleman was bred at *Oxford*; but we cannot find any thing more of him, than that he joined with *Jasper Heywood* and others, in a Translation of *Seneca's*

Seneca's Tragedies. The Play that he translated was OCTAVIA, 1584.

Mr. JASPER HEYWOOD.

This was the Son of the afore-mentioned Mr. *John Heywood*. He was first a Student at *Merton College, Oxon*, from whence he removed to *All-Souls* in the same University, and afterwards went to *St. Omers*, where he became a Jesuit.

He translated three of *Seneca's* Tragedies.

I. HERCULES FURENS.
II. TROAS.
III. THYESTES.

Mr. THOMAS NEWTON.

This Author joined with *Jasper Heywood*, and others in translating *Seneca's* Tragedies; that which he did himself, was

The THEBAIS, 1585.

Mr. JOHN STUDELY.

This Gentleman was educated at *Oxford*, and joined with *Jasper Heywood* and others, in a Translation of *Seneca's* Tragedies; those that *Studely* turned into *English*, were

I. *Agamemnon*.
II. *Hercules Oetus*.

Mr. *Studely* was killed in *Flanders* at the Siege of Breda having a Command under *Prince Maurice*, in 1587.

Mr. ULPIAN FULWELL.

This Author wrote one Play in Rhime, called *Like will to Like, quoth the Devill to the Collier*, Interlude, 1587.

Mr. CHRISTOPHER MARLOW.

This Author was both a Poet, and a Player; but, in the Opinion of some Cotemporary Writers, a Man of bad Morals.

Having an Intrigue with a loose Woman, he came unexpectedly into her Chamber, and caught her in the Embraces of another Gallant. This so much enraged him, that he drew his Dagger, and attempted to Stab him; but, in the Struggle, the Paramour seized *Marlow*, turned the Point into his Head, and killed him on the Spot in 1592. His Plays are,

I. EDWARD II. a Tragedie, 1590.

II. TAMBERLAINE *the Greate, or the Scythian Shepherde*, a Tragedie, in two Parts, 1593.

III. *The Jewe of Malta*, a Tragi-Comedie, 1603.

IV. *Lust his Dominione, or the Lascivious Queene*, a Tragedie, 1604.

V. *The Massacre of Paris, withe the Deathe of the Duke of Guise*, a Tragedie. This Play has no Date.

VI. *Dr.* FAUSTUS *his Tragical Historie*, not acted but Printed, 1635.

Mr. ABRAHAM FRANCE,

Wrote one Piece, called

AMYNTAS, a Dramatic Pastoral, translated from the *Italian* of *Tasso*, and printed with a Collection of Poems, called *The Countess of Pembroke her Ivy Churche*, 1591.

Mr. WILLIAM SHAKESPEAR.

This immortal Author was the Son of Mr. *John Shakespear*, an eminent Dealer in Wool, and born in *April*, 1564. *Stratford* upon the River *Avon*, in the County of *Warwick*, is the indisputed Place of his Birth; and the Inhabitants have as much Reason to boast of *his Nativity*, as those of *Smyrna* for the Birth of *Homer*.

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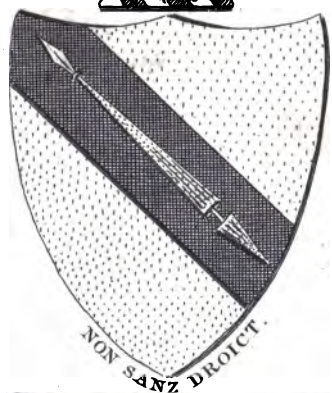

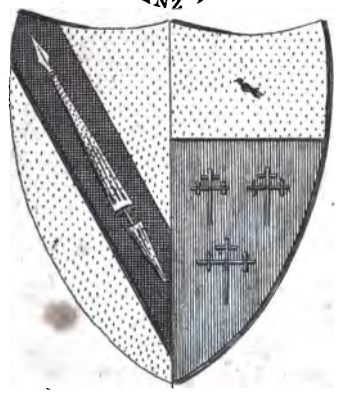

The Arms of Shakspere

He

He was educated at a Free-School in *Stratford*, where he acquired some Knowledge of the *Latin* Tongue; but his Father having a numerous Family, he was taken from thence at a Time when other Youths are beginning to prosecute their Studies; and being designed for the same Business with his Father, he was married very young to the Daughter of one Mr. *Hathaway*, a substantial Yeoman in the Neighbourhood of *Stratford*.

In this Way of Life he continued for some Time, till an Extravagance, which was too common among the young Fellows of that Time, forced him from his Trade and Country; this was no less than a frequent Practice of stealing Deer out of the Park of Sir *Thomas Lucy* of *Cherlecot* near *Stratford*, which brought on a rigorous Prosecution against him, obliged him to take refuge in *London*, and afterwards proved the Occasion of exerting one of the greatest *Genius*'s that ever was known in Dramatic Poetry.

His first Acquaintance with the Play-house is said to have commenced about this Time, where it is not unnatural to suppose he was introduced by *Thomas Green* the Comedian, who we have learned, was born in the same Town with our Author. But as this is only Conjecture, we shall not think it improper to alledge Reasons for such a Presumption. In the Interlude of the *Two Maids of Moreclack*, *Green*, who acted the Clown, enters singing and repeating Verses.

One of the Country Girls says to him, *Why how now* Tom! *how longe have you beene in this Veine?*

Green answers,

I prattled Poesie in my Nurses Arms;
And born where late our Swan of Avon *sung:*
In Avon's *Streams, we both of us have lave'd;*
And both came out together———

The other takes him up short,

He the sweetest Swan, *and then a cackling* Goose.

Though we have no remaining traces of his Excellence in any Part, yet his admirable Wit, and the Natural turn of it to the Stage, soon distinguished him, if not as an extraordinary Actor, at least as an excellent Writer. He became one of the Directors in the Management of the Theatre, and by his Influence and Recommendation brought a Play of *Ben Johnson*'s on the Stage, which would otherwise have been laid aside by the Actors. In the *Licence* granted by King *James* the first, he was joined with *Fletcher* the Poet, and the Actors *Burbage*, *Hemmings*, and *Condel*.

Whatever the particular Times of his Writing were, the People of his Age could not but be highly pleased to see a *Genius* arise amongst them of so pleasurable, so rich a Vein, and so plentifully capable of furnishing their favourite Entertainments. Besides the Advantages of his Wit, he was himself a good-natured Man, of great Sweetness of Manners, and a most agreeable Companion; so that it is no wonder he made himself acquainted with the best Conversations of those Times. Queen *Elizabeth* had several of his Plays acted before her, and gave him many gracious Marks of her Favour: What Grace soever the Queen conferred upon him, it was not to her only he owed the Fortune which the Reputation of his Wit made. He had the Honour to meet with many great and uncommon Marks of Favour and Friendship from the Earl of *Southampton*, who at one Time gave him a Thousand Pounds, to enable him to go through with a Purchase which he heard he had a Mind to. A very extraordinary Bounty at that Time.

As to his particular Friendships with private Men, every one who had a true Taste of Merit, and could distinguish Men, had generally a just Value and Esteem for him. His exceeding Candour and good Nature must certainly have inclined all the gentler Part of the World to love him, as the Power of his Wit obliged Men of the most delicate Knowledge and polite *Learning* to admire him. Among these, was the incomparable Mr. *Edmund Spenser*, who speaks of him in

his

his *Tears of the Muses*, not only with the Praises due to a good Poet, but even lamenting his Absence with the Tenderness of a Friend.

Ben Johnson was too apt upon every Occasion to lessen the Value of our inimitable Author; and others of his Cotemporary Writers followed his Example: *Beaumont* and *Fletcher* in their Comedy of the *Scornful Lady*, bring in *Sir Roger* the Parson to ridicule that Excellent Soliloquy spoken by *Hamlet* in the 2d. Act. *To die, or not to be*: in the following short Scene between *Welford* and the *Parson* in the 2d. Act of that Play.

Wel. But shall we see these Gentlewomen to Night?

Sir Rog. Not till our Fellow Nicholas be deceas'd, that is asleep; for so the Word is taken, *To sleep, to die, to die, to sleep.* A very Figure, Sir.

Wel. Can not you cast another for the Gentlewomen?

Sir Rog. Not till the Man be in his Bed, his *Bed* his *Grave*, his *Grave* his *Bed*. The same Figure again, Sir.

There is a pleasing and well distinguished Variety in those Characters, which he painted after Nature. But what need we say more of this excellent Author, whose Genius is his best Herald, and whose Works the best Trumpet to proclaim it.

The latter Part of his Life was spent, as all Men of good Sense will with theirs may be; in Ease, Retirement, and the Conversation of his Friends. He had the good Fortune to gather an Estate equal to this Occasion, and in that to his Wish; and is said to have spent some Years before his Death at his Native *Stratford*. His pleasurable Wit and Good nature engaged him in the Acquaintance, and intituled him to the Friendship of the Gentlemen of the Neighbourhood.

He died in the Year 1616, in the 53d. Year of his Age, and was buried in the Chancel of the great Church at *Stratford*, where a Monument is placed in the Wall, with his Statue leaning on a Cushion, and this Inscription:

Ingenio

Ingenio Pylium, Genio Socratem, *Arte* Maronem,
Terra tegit, Populus mœret, Olympus habet.

In the Year 1740, a fine Statue of him, at full length, was set up in *Westminster-Abby*, designed by Mr. *Kent*, and executed by Mr. *Scheemakers*, with this Inscription:

GULIELMO SHAKESPEARE.
ANNO POST MORTEM CXXIV.
AMOR PUBLICUS POSUIT.

And on the Scroll to which he points with his Finger:

The Cloud-cap Towers,
The gorgeous Palaces,
The solemn Temples,
The great Globe itself,
Ye, all which it inherit,
Shall dissolve, and like the baseless Fabric
Of a Vision, leave not a Wreck behind.
Shak. Tempest.

The Expence of this Monument was defrayed by the Money arising from two Benefit Plays given for that Purpose; one at the Theatre-Royal in *Drury-lane*, and the other at *Covent-garden*, the Players acting *gratis*, and the Houses being crouded with Numbers who were desirous to pay this Tribute to the Memory of so great a Name.

We shall use our best Endeavours to place the Dramatic Works of our Author, in the order of Time they were acted. Many of them were exhibited on the Stage some Time before they were printed; and from the reputed Modesty of *Shakespear*, we may suppose had pompous Titles given them by the Editors. *In the* Titles of these Plays, we chuse to follow the *Orthography* of the Times they were printed in, as we *have done hitherto*. His Plays are,

1. The

I. The Troublesome Reygne of *Johnne Kynge of Englande*, 1591.

II. The Seconde Parte of the Troublesome Reygne of *Johnne Kynge of Englande*, wythe hys Deathe, 1591.

III. The Hystorie of *Henrie* the fourthe, wythe the Battayle of *Shrewsburie*, betweene the Kynge and Lorde *Henrie Hotspurre* of the Northe, wythe the merrie conceyted Veyne of *Syr Johnne Falstaffe*, 1597, 1599, 1602, 1622.

IV. An Excellente conceyted Tragedie of *Romeo* and *Juliette*, wythe the Wranglynge of the two famouse Houses of *Mountague* and *Capulette*, 1593, 1597, 1599.

V. The whole Contentione betweene the two famouse Houses of *Lancastre* and *Yorke*, wythe the Tragycal End of the good *Duke Humphrey*, *Richarde Duke of Yorke* and *Henrie the* 6th. in two Partes.

These two Plays are printed without a Date, but we are assured they must be acted about this Time; for at the End of ROMEO and JULIET, printed for ANDREW WISE in 1597, is the following Advertisement. At the Shoppe of *Andrew Wyse*, *Mr. William Shakespeare* his *Henrie* the 6th. in two Parts, may be boughte. The 3d Part is printed in 1600, but we make no Doubt that it was printed before that Date, tho' the Edition is not in our Possession.

VI. The moste lamentable Tragedie of *Titus Andronicus*, wythe the Deathe of wicked *Aaron* the Black Moor, 1595, 1603, 1611.

VII. The *Tempeste*, wythe the Enchantments of the Banished Lorde *Prospero*, 1595, 1597, 1600, 1609.

VIII. The Seconde Parte of Kynge *Henrie* the fourthe contaynynge unto his Deathe, and Coronation of *Henrie* the 5th. wythe the Humours of *Syr Johnne Falstaffe* and Swaggering *Pistol*, 1595, 1597, 1600, 1609. This last Edition has some Alterations.

IX. A moste pleasaunte Comedie, called *A Midsummer Nights Dreame*, wythe the Freakes of the Fayries, 1595, 1600, 1610.

X. *Muche adoe aboute Nothinge*, a pleasaunte and witty Comedie, wythe the Conceyted Fancies of Lorde *Benedick* and Ladie *Beatrice*, 1596, 1600, 1609.

XI. A most pleasaunte, excellente conceyted Comedie of *Syr Johnne Falstaffe*, the Fat Knighte, wythe the quainte Conceits of the Merrie Wives of *Windsor*, intermixed with sundrie Humours of Syr *Hughe* the Welsh Parson, Justice *Shallow*, and his wile Cousin Mr. *Abraham Slender*, wythe the Swaggering Vaine of ancient *Pistol*, and Corporal *Nym*, wythe Dr. *Caius* his *Frenche* Figaries, 1596, 1598, (with great Additions,) 1602, 1611, 1613.

XII. A pleasaunte conceyted Comedie, called *Love his Labour loste*, as it was presented before her Highnesse (*Queen Elizabeth*) this last *Christmas*, newly Corrected and Augmented, 1597, 1598.

XIII. The excellente and true Historie of the *Merchaunt of Venice*, wythe the extreme Cruelte of *Shylocke* the Jew towards the Merchaunt *Antonio*, and the obtayninge of *Portia* the ryche Heyre by the Choyce of three Caketes, 1597, 1598, 1600, 1603.

XIV. The Tragedie of *Kynge Richard the* 3d. Contayninge his Treacherous Plottes against his Brother *Clarence*, and the Murther of his innocente *Nephewes* in the *Tower*, wytne the whole Course of his detestede Lyfe, and his most deserved Deathe, slaine by *Henrie* Earle of *Richmonde* in the bloudie Baraille of *Bosworth the Fielde* in *Lestershire*, 1597, 1598 (with Alterations,) 1602, 1609.

XV. The true Chronicle of *Kynge Henrie the* 8th. wythe the costlie Coronatione of *Queene Anne Bulleyne*, after his Divorce from *Queene Catharine*; the Cunninge of *Cardinal Woolsey*, wythe his Disgrace and Deathe, wythe the Byrthe and Chrystianing of our gracious Princess *Elizabethe*, 1597, 1598, (with Alterations,) 1605.

XVI. The true and wonderful Chronicle Historie of *Leare Kynge of Englande*, wythe his Lyfe and Deathe, *wythe* the unfortunate Lyfe of *Edgar* Heire to the *Earle of Gloster*, and his Sullen and Assumed Humoure *of Tom a Bedlame*, 1598, 1601, 1608.

XVII.

XVII. A Witte and Pleasaunte Comedie, called the *Taminge of the Shrewe*, 1598, 1601, 1607, 1608. There are great Alterations in the two last Editions.

XVIII. The Tragedie of Kynge *Richardi* the 2d. 1598, 1603, 1608, 1615. These two last have many Amendments, with the Addition of the Parliament Scene.

XIX. HAMLET *Prince of Denmarke* his Tragedie, wythe his just Revenge on the Adulterous Kynge *Claudius*, and the Poysoning of the Queen *Gertrude*, 1599, 1605, 1609.

XX. The true Chronicle Historie of *Henrie the* 5th with the famouse and memorable Battle of *Agencourte*, his Espousals wythe the Princess of *France*, wythe the valiante Humours and Conceits of the *Welch* Captain *Flaellyn*, 1599, 1600, 1607, 1611.

XXI. The Famouse and Excellente Historie of *Troilus* and *Cressida*, expressinge theire Loves beginninge, withe the conceited Wooinge of *Pandarus* Prince of *Lycia*, the reckless Wars and sackings of *Troy*, 1600, 1604, 1607, 1611.

XXII. The twoe Gentlemen of *Verona*, a Pleasaunte Comedie, 1600, 1613, 1614.

XXIII. *Measure for Measure*. This Play is without a Date, but by an Advertisement at the End, viz. *Where may be boughte at his Shopp printed last Yeare*, (1600.) *the Twoe Gentlemen of Verona*, by *W. Shakespeare* Gentleman; we may venture to date this Play 1601.

XXIV. The True Tragedie of *Timon of Athens*, wythe the Dogged Veine of *Apemantus*, 1604.

XXV. *Anthonie* and *Cleopatra* the Fair *Egyptian* Queen theire Loves, and lamentable Deathes, 1604.

XXVI. The Tragedie of *Macbethe*, shewinge how by Treacherie and Manifold Murders, he obtained the Crown of *Scotland*, wythe his well deserved Deathe, 1605.

XXVII. The Excellente Tragedie of *Cymbeline*, wythe the Warres of the *Romans* wythe the *Brittaines*, 1605.

XXVIII.

XXVIII. OTHELLO *the Moore of Venice*, wythe hys Deathe, and strangling the Fair *Desdemona*, 1606, 1611, 1613.

XXIX. *A Winter Nighte Tale*, an Excellente Comedie, 1606.

XXX. *Caius Martius Coriolanus* his lamentable Tragedie, 1606.

The five following Plays are in our Possession, but have no Dates; neither can we gather for any certainty in what Year they were exhibited; but as they were assuredly acted during the Author's Life, we will venture to place them in the following Order.

XXXI. A Pleasaunte Comedie, called *As you like it*, wythe the various Humours of the Banished *Duke Frederick* and his Followeres in the Forest of *Arden*.

XXXII. *All is well that endeth well*, a merrie conceited Comedie.

XXXIII. JULIUS CÆSAR his Tragical Deathe in the Capitol of *Rome*, wythe the Deathes of *Brutus* and *Cassius*, and manie of the other Conspirators.

XXXIV. *A Comedie of Errors*.

XXXV. *Twelfth Nighte*, or *what you wille*, an excellent Comedie.

All these Plays were printed in small Quarto, during the Life of the Author; after his Death, they were collected in one small Vol. Folio, 1623, 1632. In 1634 they were published in one large Vol. Folio, with the following Additional Plays, though we make a Doubt if any of them were wrote by our Author.

I. *Pericles Prince of Tyre*, an Historical Play.

II. *The London Prodigal*, a Comedie.

III. The Life and Deathe of *Thomas* Lord *Cromwell*, an Historical Play.

IV. The *Historie of Sir John Old-Castle*, the good Lord *Cobhame*, a Tragi Comedie.

V. The *Puritan*, or the *Widowe of Watling-Streete*, a Comedie.

VI. The *Yorkshire Tragedie*, a Piece of one Act.

VII. The Tragedie of *Locrine*, the Eldest Son of *King Brutus*.

This

This celebrated Author likewise wrote a large Collection of Poems, which are now printed in one Volume.

Mr. ROBERT YARRINGTON,

Wrote a Play, called

Twoe Tragedies in One, printed not till many Years after it was wrote, 1592.

Mr. ROBERT WILMOT.

A Gentleman of the Temple, who published one Dramatic Piece, called

Tancred and *Gismund*, 1592.

This Play was not originally wrote by *Wilmot*, but many Years before the Publication, by a Set of *Templers*.

Mr. GEORGE PEEL.

This Author was educated at *Christ-Church College*, in *Oxford*, where he took the Degree of Master of Arts, and wrote two Plays.

I. EDWARDE *the Firste*, an Historical Play, 1593.

II. DAVID *and* BERSHEBA, *their Loves, wythe the Tragedie of* Absalom, 1599.

Mr. THOMAS LODGE.

This Gentleman was a Physician, bred at *Cambridge*, and during his Residence there, wrote, among other Pieces of Poetry, two Plays.

I. *The Wounds of Civile Wars, or the Tragedies of* MARIUS *and* SCYLLA, 1594.

II. *A Looking-Glasse for* LONDON *and* ENGLANDE, a Tragi-Comedie, 1598.

Mr.

He was a Person of great Learning, and translated *Josephus* and other Authors into *English*.

Mr. THOMAS KYD,

Translated a Play from the *French* of *Garnier*, called POMPEY *the Greate, his fair Cornelia* her Tragedie, 1595.

MARY *Countess of* PEMBROKE.

This Lady was Sister to the Illustrious Sir *Phillip Sidney*, one of the greatest Genius's of the Age he lived in, and first refiners of the *English* Tongue; witness his Countess of *Pembroke's Arcadia*, which he dedicated to her.

Mr. *Daniel* gives great Commendations of this Lady, and *Ben Johnson* has wrote a celebrated Epitaph on her.

She translated one Play from the *French*, called ANTONIUS, *or the Tragedie of* MARC-ANTHONY, 1595.

Mr. RICHARD BERNARD.

This Gentleman lived in *Lincolnshire*, and gave us the first entire Translation of *Terence's* Comedies, 1596.

I. *Andria*.
II. *Adelphi*.
III. *Eunuchus*.
IV. [illegible]
V. *Hecyra*.
VI. *Phormio*.

Mr. SAMUEL BRANDON,

Wrote one Play, called *The Virtuous* OCTAVIA; a Tragi-Comedie, 1598.

Mr.

Mr. ROBERT GREEN.

This Gentleman was educated at the University of *Cambridge*, where he took the Degree of Master of Arts, and wrote one Play, called

The Historie of Fryar BACON, *and Fryar* BUNGEY, a Comedie. 1599, 1633.

Mr. HENRY PORTER,

An Author who wrote one Play, called

The Two angry Women of ABINGTON, a Comedie, 1599.

The Right Hon. WILLIAM ALEXANDER, Earl of STERLING,

Was born at *Edenburgh*, in 1578, and a deserving Favourite of King *James* I. He wrote four Plays, which he called Monarchic Tragedies.

I. The *Alexandrian Tragedie.*

II. *Crœsus*, a Tragedie.

III. *Darius*, a Tragedie.

IV. *Julius Cæsar*, a Tragedie.

These Plays are printed in Fol. 1599, 1629, and are rather Historical Dialogues than Dramatic Performances, in alternate Verse.

Mr. ROBERT ARMIN.

This Author was an eminent Comedian, in the Reign of Queen *Elizabeth*, and King *James* I. He wrote one Comedy, called

The Two Maids of Mortelack, 1599.

Mr. JOHN COOK,

Wrote one Play, called

GREEN *his Tu Quoque*, or the City Gallant, a Comedie.

This

This Piece was first performed with the latter Title only; but the inimitable acting of the Part of *Bubble* the City Gallant, by Mr. *Green*, a celebrated Comedian of that Time, who frequently upon every Occasion, came out with the Words *Tu Quoque*, gave it the first Title. The first Edition of this Play, was printed in Quarto 1599, with a Figure of *Green*, and a Label out of his Mouth, *Tu Quoque*, *to you Sir!*

PLAYS

PLAYS

WROTE *by Anonymous Authors in the* 15*th* CENTURY.

I. A ryghte pythie, pleasaunte and merrie Comedie, intitulede, *Gammar Gurton her Needle*. Written by M. S. Maister of Artes, 1551, 1559.

II. *Jacobe* and *Esau*, an Interlude, ryghte pleasaunte, pythie and wyttie, 1559.

III. *London Chanteclecres*, an Interlude, 1559.

IV. *Liberalitie* and *Prodigalitie*, a Masque of muche Moralitie, 1559.

V. The Lady *Alimonie*, or the Alimonie *Ladie*, 1560.

VI. *Abrahame* hys *Sacrafyce*, or the Tryale of the Hearte, 1560.

VII. *Manhoode* and *Wysdome*, a Masque of muche Instructione, 1563.

VIII. *Darius*, an Interlude; taken out of *Esdras*, 1565.

IX. The Interlude of Youthe, 1565.

X. *Johnne* the Evangeliste, an Interlude, 1566.

XI. *Josephe* hys Affectiones, 1567.

XII. A New Enterlude, no lesse wyttie than Pleasaunte, entitulede *Newe Customes*, 1573.

XIII. *Apius* and *Virginia*, a Tragie Comedie, 1575.

XIV. *Alarme* for *London*, or the Siege of *Antwerpe*, in 1576, wythe the venterouse and valyante Deedes of the *Lame Soldiere*, 1577.

XV. *Bande Ruffe* and *Cuffee*, an Interlude, 1581.

XVI. A Combate of Cappes, a Masque, 1582.

XVII. A merrie Interlude of *Jacke Jugglere*, 1587.

XVIII. *Dicke Scorner*, a Comedie fulle of pleasaunte Myrthe, 1587.

XIX.

XIX. *Gentle Crafte*, or the Shoemakers theire Holy daye, 1587.

XX. The *Lawes* of *Nature*, an Interlude, 1587.

XXI. A *Knacke* to knowe a *Knave*, 1589.

XXII. A *Knacke* to knowe an *Honeste-Man*, 1589.

XXIII *Impatiente Povertie*, 1590.

XXIV. *Sapho* and *Phao*, an Interlude, play'd before the Queenes Majestie, 1591. supposed to be wrote by *Richard Edwards*.

XXV. *Albion*, an Interlude, 1593.

XXVI. *Jacke Strawe* hys Lyfe and Deathe, 1596.

XXVII. *Orlando Furioso*, one of the twelve Peeres of *France*, 1597.

XXVIII. *Nerve* his Tragedie, 1598.

XXIX. *Nobodie* and *Somebodie*, wythe the Historie of *Elydure*, who was three Times crowned Kynge of *Englande*, 1598.

XXX. *Tome Tylere* and his *Wyfe*, a passing merrie Interlude, 1598.

XXXI. *The Battle of Alcazare*, wythe the Deathe of *Sebastiane Kynge of Portingale*, wythe the valiante Deedes of the *Englyshe* Captain *Stukely*, 1598.

XXXII. A *Jovialle Crewe*, or the *Devil turned Ranter*, an Interlude full of pleasaunte Myrthe, 1598.

XXXII. The *Arraignemente of Paris*, 1598.

XXXIV. The *Coronatione* of the Highe and Mightie Princesse *Elizabethe*, the Restoratione of the true Protestante Religione, and the downfalle of the Pope, 1598.

XXXV. *Syr Clymonte* Knyghte of the Goldene Sheilde, and *Clamydes* the whyte Knyghte, 1598.

XXXVI. The *Merrie Devile* of *Edmontowne*, a Comedie fulle of wittie conceites, 1598.

XXXVII. *An olde Wyfe her Tale*, 1598.

XXXVIII. *Tiberius Claudius Nero*, his true Tragedie, 1598.

XXXIX. *A Tryale* of *Treasure*, an Interlude, 1598.

XL. The three Ladies of *London*, a Comedie fulle of myrthe and wyttie conceites, 1598.

XLI. *Thersytes* his Humours and Conceits, 1598.

XLII. *A Tryale of Chivalrie*, 1599.

XLIII.

XLIII. A Warnynge for faire Womene, 1599.

XLIV. *Wine, Beere, Ale,* and *Tobacco,* contendynge for Superioritie, 1599.

XLV. A pleasaunte conceyted Comedie of *George a Greene* the *Pinner of Wakefielde,* 1599.

XLVI. *Alphonsus* Kynge of *Arragone,* a true Historie, 1599.

XLVII. Tyrannicale Governmente, no Date.

XLVIII. *Grim* the Collier of *Croydon,* with the *Devil* and his *Dame,* and St. *Dunstane,* 1599.

XLIX. Manhoode and Wisdome, an Interlude, 1599.

Dramatic AUTHORS *in the* 16th CENTURY, to the RESTORATION.

Lady ELIZABETH CAREW,

WRote the following Play,

MARIAME, *the faire Queene of Jewry*, a Tragedie, 1600.

Mr. THOMAS DECKER.

This Poet was Cotemporary with *Shakespear* and *Johnson*. He wrote twelve Plays, and joined with *Webster*, *Rowley*, and *Ford*, in four others. His Plays are,

I. FORTUNATUS, a Comedie, 1600.

II. SATYROMASTIX, *or the Untrussing a Humorous Poet*, a Comedie, 1602.

III. *Northward Hoe*, a Comedie, 1607.

IV. *Westward Hoe*, a Comedie, 1607.

V. *The Whore of* BABYLON, an Historical Play, 1607.

VI. *The Honeste Whore, with the Humours of the Patiente Man, and the longinge Wife*, a Comedie, 1630.

VII. *Matche me in London*, a Comedie, 1631.

VIII. *The Honeste Whore, Parte the Second, with the Humours of the Patiente Man, and the Impatiente Wife; also the comical Passage of an Italian Bridewell*, a Comedie, 1635.

IX. *The Wonder of a Kingdom*, a Comedie, 1636.

X. *The Witch of Edmontoen*, a Tragedie, 1638.

XI. *If this be not a good Play, the Devil is in it*, a Comedie.

XII. WYAT *his History*, a Play, wrote by him and *Webster*.

JOHN

JOHN LILY *M. A.*

This Author was born in *Kent*, and Educated at *Magdalene* College in *Oxford*, where, in the Year 1575, he took his Degree of Master of Arts. He was looked upon as one of the first Refiners of the *English* Language, and wrote nine Plays.

I. *The Maid her Metamorphosis*, 1600.
II. *Love his Metamorphosis*, a Dramatic Pastoral, 1601.
III. ENDIMION, a Comedie.
IV. GALATEA, a Comedie.
V. ALEXANDER *and* CAMPASPE, a Tragi-Comedie.
VI. MYDAS, a Comedie.
VII. SAPPHO and PHAON, a Comedie.
VIII. *Mother* BOMBIE, a pleasaunte Comedie.
IX. *The Woman in the Moon*, a Comedie.

Mr. BEN JOHNSON.

This great Poet was born in the City of *Westminster*, in 1574. He received the first Rudiments of his Education at *Westminster* School under Mr. *Cambden*, from whence he removed to *St. John's College Cambridge*, and afterwards to *Christ Church College*, in *Oxford*: But his Mother having married a second Time, and not being in Circumstances to defray the Expence of an University Education, he was obliged to quit it, and betake himself to the Trade of a Bricklayer, which was that of his Step Father with whom he worked, and was employed under him, in helping to build, what is now the old Part of *Lincoln's-Inn*.

It is said that while he had the Trowel in his Hand, he had constantly a *Horace* in his Pocket, with which he diverted his leisure Hours, and improved his Genius; but not by this Author only, for he was assiduous in his Application to the Study of all the celebrated *Greek* and *Roman* Writers, and had a classical Reverence for Antiquity. All the Designs of his Plays are great and *noble*, but he has been censured for the *Roughness and Pedantry* of his Style, as well as for the

Roughness of his Humour, and too great an Opinion of his own Merit.

Whether he first appeared upon the Stage as a Poet, or an Actor, is uncertain, for he was both; the chief Part, we are told, he performed in his latter Capacity, was the Character of *Morose*, (a Picture it is said, which he drew from himself) in his own Play, called the *Silent Woman*; but tho' he was so much admired for his Writings, we hear but little of him as an Actor.

He succeeded MICHAEL DRAYTON as Poet Laureat to King *Charles* I. and died in 1637, in the 63d. Year of his Age. He was buried in *Westminster-Abbey*, on the West side, near the Belfry, having at first only a flat Stone over his Grave, with this Inscription,

O RARE BEN JOHNSON!

But near ninety Years after his Death, a Marble Busto of him has been set up among the other celebrated Poets, in *Westminster-Abbey*.

His Dramatic Pieces are fifty-three in Number.

I. *Every Man in his Humour*, a Comedie, 1598.

II. *Every Man out of his Humour*, a Comical Satyr, 1599.

III. CYNTHIA's *Revels, or the Fountain of Self-Love*, a Comical Satyr, 1600.

IV. *Poetaster, or his Arraignment*, a Comical Satyr, 1601.

V. SEJANUS *his Fall*, a Tragedie, 1603.

VI. Entertainment of the Queen and Prince, at Lord *Spenser*'s at *Althrope*, 1603.

VII. A private Entertainment for the King and Queen, 1604.

VIII. VOLPONE, *or the Fox*, a Comedie, 1605.

IX *Queen's Masque of Blackness*, 1605.

X. *Queen's Masque of Beauty*, 1606.

XI. An Entertainment of the two Kings of *Great-Britain* and *Denmark*, 1606.

XII. Entertainment of King *James* and Queen *Anne*, *1607.*

XIII. A Masque at Lord *Haddington*'s Marriage, *1608.*

XIV.

XIV. EPICŒNE, *or The Silent Woman*, a Comedie, 1609.

XV. *Masque of Queens*, 1609.

XVI. *The Case is altered*, a Comedie, 1609.

XVII. *The Alchymist*, a Comedie, 1610.

XVIII. CATILINE *his Conspiracy*, a Tragedie, 1611.

XIX. *Bartholomew Fair*, a Comedie, 1614.

XX. *The Golden Age restored*, a Masque, 1615.

XXI. *The Devil is an Ass*, a Comedie, 1616.

XXII. *Christmas* his Masque, 1616.

XXIII. A Masque at the Lord *Haye*'s House, presented by several Noblemen for the Entertainment of Mons. *le Baron de Tour*, Embassador from the *French* King, 1617.

XXIV. *The Vision of Delight*, a Masque, 1617.

XXV. *Pleasure reconciled to Vertue*, a Masque, 1619.

XXVI. *News from the new World discovered in the Moon*, a Masque, 1620.

XXVII. *The Metamorphosed Gipsies*, a Masque, 1621.

XXVIII. A Masque of *Augurs*, 1622.

XXIX. *Time vindicated to himself and his Honours*, a Masque, 1623.

XXX. NEPTUNE *his Triumph for the Return of Albion*, a Masque, 1624.

XXXI. PAN *his Anniversary, or the Shepherds Holiday*, a Masque, 1625.

XXXII. *The Staple of News*, a Comedie, 1625.

XXXIII. The Masque of Owles at *Kenelworth*, 1626.

XXXIV. *The Fortunate Isles*, a Masque, 1626.

XXXV. *The New Inn, or the Light Heart*, a Comedie, 1629.

XXXVI. *Love his Triumph thro' Callipolis*, a Masque, 1630.

XXXVII. CHLORIDIA. *Rites to Chloris and her Nymphs*, a Masque, 1630.

XXXVIII. The King his Entertainment at *Welbeck* in *Nottinghamshire*, the Seat of the then Earl of *Newcastle*, on his Majesty's going into Scotland, 1633.

XXXIX. *Love his Welcome*, an Entertainment for the King

King and Queen at the Earl of *Newcastle* his House at *Bolsover*, 1634.

XL. *The Magnetic Lady, or Humours reconciled*, a Comedie, 1634.

XLI. *The Widow*, a Comedie, 1652. *Fletcher* and *Middleton* joined in this Play.

XLII. MORTIMER *his Fall*, a Tragedie, left unfinished by the Author.

XLIII. Entertainment at King *James* I's Coronation.

XLIV. *A Challenge at Tilt*, a Masque.

XLV. *Love freed from Ignorance and Folly*, a Masque.

XLVI. *Love restored*, a Masque.

XLVII. *A Tale of a Tub*, a Comedie.

XLVIII. *The sad Shepherd, or a Tale of* ROBIN HOOD, a Dramatic Pastoral.

XLIX. MERCURY *vindicated from the Alchymists at Court*, a Masque.

L. *The Irish Masque at Court.*

LI. HYMENÆI, *or the Solemnities of a Masque and Barriers at a Marriage.*

LII. OBERON, *the Fairy Prince*, a Masque.

LIII. *Speeches at Prince Henry his Barriers.*

There are no Dates to these last Pieces.

All *Ben Johnson*'s Works were printed in two Volumes *Folio*, in the Year 1640, afterwards in the Year 1692; and in the Year 1716, were reprinted in 6 Volumes *Octavo*.

Mr. FRANCIS BEAUMONT,

Was descended from an ancient Family, seated at *Grace-dieu* in *Leicestershire*; and was born in the Year 1585. His Grandfather *John Beaumont* was Master of the Rolls, and his Father *Francis Beaumont* one of the Judges of the Court of Common Pleas. His Mother was *Anne* Daughter of *George Pierrepoint* Esq; of *Home-Pierrepointe* in *Nottinghamshire*, of the Family of *the present* Duke of *Kingston*.

He was educated in the University of *Cambridge*, and was afterwards a Student of the Inner-Temple.

He

He died in *March* 1615, and was buried in the Entrance of St. *Benedict*'s Chapel, within St. *Peter*'s, *Westminster*.

Besides his Plays, which he was jointly concerned in with Mr. *Fletcher*, he wrote a Dramatic Piece intituled, *A Masque of* Gray's-Inn *Gentlemen, and the* Inner-Temple; and a Volume of Poems, printed in 1613 and 1653.

Mr. JOHN FLETCHER.

This Gentleman was the Son of the Reverend Dr. *Fletcher*, created Bishop of *Bristol* by Queen *Elizabeth*; and by her translated to the Bishoprick of *London*, in the Year 1593. He had his Education at *Cambridge*, and was accounted a good Scholar.

As *Beaumont* was esteemed for his Judgment, so *Fletcher* was admired for his Wit and Humour.

The Dramatic Works of these Authors were first published in Quarto, many without Dates, and 36 Plays collected in Folio, 1633, the whole Number in 1669, and 1679, and are as follow.

I. *The Beggar's Bush*, a Comedie.

II. BONDUCA, a Tragedie.

III. *The Bloody Brother, or* ROLLO *Duke of* NORMANDY, a Tragedie.

IV. *The Captain*, a Comedie.

V. *The Chances*, a Comedie.

VI. *The Coronation*, a Tragi-Comedie.

VII. *The Coxcomb*, a Comedie.

VIII. *Cupid's Revenge*, a Tragedie.

IX. *The Custom of the Country*, a Tragi-Comedie.

X. *The Double Marriage*, a Tragedie.

XI. *The Elder Brother*, a Comedie.

XII. *The Faithful Shepherdess*, a Dramatic Pastoral.

XIII. *The Fair Maid of the Inn*, a Comedie.

XIV. *The False One*, a Tragedie.

XV. *Four Plays in One, or Moral Representations, containing the Triumph of Honour, the Triumph of Love, the Triumph of Death, and the Triumph of Time.*

XVI. *The Honest Man his Fortune*, a Tragi-Comedie.

XVII. *The Humorous Lieutenant*, a Tragi-Comedie.

XVIII. *The Island Princess*, a Tragi-Comedie.

XIX. *A King and no King*, a Tragi-Comedie.

XX. *The Knight of the Burning Pestel*, a Comedie.

XXI. *The Knight of Malta*, a Tragi-Comedie.

XXII. *The Laws of Candy*, a Tragi-Comedie.

XXIII. *The Little French Lawyer*, a Comedie.

XXIV. *Love's Cure, or the Martial Maid*, a Comedie.

XXV. *The Lover's Pilgrimage*, a Comedie.

XXVI. *The Lover's Progress*, a Tragi-Comedie.

XXVII. *The Loyal Subject*, a Comedie.

XXVIII. *The mad Lover*, a Tragi-Comedie.

XXIX. *The Maid in the Mill*, a Comedie.

XXX. *The Maid's Tragedie.*

XXXI. *A Masque of Gray's Inn Gentlemen*, presented at the Marriage of the Princess *Elizabeth*, and the Prince *Palatine* of the *Rhine*, in the Banquetting House at *Whitehall.*

XXXII. *Monsieur* THOMAS, a Comedie.

XXXIII. *Nice Valour, or the passionate Mad man*, a Comedie.

XXXIV. *The Night-walker, or the little Thief*, a Comedie.

XXXV. *The Noble Gentleman*, a Comedie.

XXXVI. PHILASTER, *or Love lies a bleeding*, a Tragi-Comedie.

XXXVII. *The Pilgrim*, a Comedie.

XXXVIII. *The Prophetess*, a Tragi Comedie.

XXXIX. *The Queen of* CORINTH, a Tragi-Comedie.

XL. *Rule a Wife, and have a Wife*, a Comedie.

XLI. *The Scornful Lady*, a Comedie.

XLII. *The Sea Voyage*, a Comedie.

XLIII. *The Spanish Curate*, a Comedie.

XLIV. THIERY, *and* THEODORET, a Tragi Comedie.

XLV. *The two Noble Kinsmen*, a Tragi-Comedie.

XLVI. VALENTINIAN, a Tragedie.

XLVII. *A Wife for a Month*, a Tragi-Comedie.

XLVIII. *The wild Goose Chace*, a Comedie.

XLIX.

XLIX. *Wit at several Weapons*, a Comedie.

L. *Wit without Money*, a Comedie.

LI. *The Woman Hater*, a Comedie.

LII. *Women Pleased*, a Comedie.

LIII. *Woman's Prize, or the Tamer tamed*, a Comedie.

Mr. *Fletcher* died in *London* of the Plague, in the Year 1625, in the 49th Year of his Age, and was buried in *St. Mary Overy*'s Church, *Southwark*, ten Years after his Collegue *Beaumont*.

Mr. THOMAS HEYWOOD.

This Author was an Actor as well as a Poet, and lived in the Reigns of Queen *Elizabeth* and King *James* I.

He was a very voluminous Writer; but out of two hundred and twenty Dramatic Pieces, he says himself he had been concerned in, there are but twenty five entire Plays remaining.

I. ROBERT *Earl of Huntingdon, his Downfall*; an Historical Play, 1601.

II. ROBERT *Earl of Huntingdon's Death, or* ROBIN HOOD *in merry Sherwood; with the Tragedie of Chaste* MATILDA, 1601.

III. *The Golden Age, or the Lives of* JUPITER *and* SATURN, an Historical Play, 1611.

IV. *The Silver Age*, an Historical Play, 1613.

V. *The Brazen Age*, an Historical Play, 1613.

VI. *A Woman killed with kindness*, a Comedie, 1617.

VII. *If you know not me, you know no Body, or the Troubles of Queen* ELIZABETH, in two Parts, 1623.

VIII. *The Royal King, and Loyal Subject*, a Tragi Comedie, 1627.

IX. *The Fair Maid of the West, or A Girl worth Gold*, a Tragi-Comedie, 1631.

X. *The Fair Maid of the West, or A Girl worth Gold*, Part II. 1631.

XI. *The Duchess of Suffolk*, an Historical Play, 1631.

XII. *The Iron Age*, an Historical Play, 1632.

XIII. *The Iron Age*, Part II. 1632.

XIV. *The English Traveller*, a Tragi-Comedie, 1633.

XV. *A Maidenhead well lost*, a Comedie, 1634.

XVI. *The Four London Apprentices, with the Conquest of Jerusalem*, an Historical Play, 1635.

XVII. *A Challenge for Beauty*, a Tragi-Comedie, 1636.

XVIII. *The Fair Maid of the Exchange, with the merry Humours of the Cripple of Fenchurch*, a Comedie, 1637.

XIX. *The Wise Woman of Hogsden*, a Comedie, 1638.

XX. *The Rape of Lucrece*, a *Roman* Tragedie, 1638.

XXI. *Loves Mistress, or The Queen's Masque*, 1640.

XXII. *Fortune by Land and Sea*, a Comedie, 1645.

XXIII. *The Lancashire Witches*, a Comedie, 1646. Mr. *Brome* joined with *Heywood* in this Comedy.

XXIV. EDWARD VI. an Historical Play, Part I.

XXV. EDWARD VI. Part II.

This Author wrote several other Pieces. *An Apology for Actors*, the Life of *Merlin*, the *Hierarchy* of *Angels*, the Life of Queen *Elizabeth*, the Lives of the Nine Worthies, the Lives of the Nine Women Worthies, and a general History of Women.

Mr. THOMAS MIDDLETON.

This Poet was born in the Reign of Queen *Elizabeth*, and lived to a very great Age, co-temporary with *Shakespear*, *Beaumont*, *Fletcher*, *Massenger*, and many other Dramatic Authors. We may easily judge of his Longævity, when his first Play called *The five Gallants* was acted in 1601, and his last (*A mad World my Masters*) in 1665. Besides 22 Dramatic Pieces Published in his own Name, he joined in several others with the Authors of his Time. His Plays in order, viz.

I. *The Five Gallants*, a Comedie, 1601.

II. BLURT, *Mr. Constable, or the Spaniard his Nightwalk*, a Comedie, 1602.

III. The Phenix, a Tragedie, 1607.

IV. The Family of Love, a Comedie, 1608.

V. The Roaring Girl, or Moll Cutpurse, 1611.

VI. A

VI. *A Trick to catch the Old one*, a Comedie, 1616.

VII. *The Triumphs of Love and Antiquity*, a Masque, 1619.

VIII. *The Chaste Maid of Cheapside*, a pleasaunte Comedie, 1620.

IX. *The World tossed at Tennis*, a Masque, 1620.

X. *The Fair Quarrel*, a Comedie, 1622.

XI. *A Game at Chess*, a Comedie, 1632.

XII. *Corona Minervæ*, a Masque, 1634.

XIII. *The Inner-Temple Masque, or Masque of Heroes*, 1640.

XIV. *The Changeling*, a Tragedy, 1653.

XV. *The Old Law, or a New Way to please ye*, a Comedy, 1656.

XVI. *No Wit, no Help, like a Womans*, a Comedy, 1657.

XVII. *Women, beware Women*, a Tragedy, 1657.

XVIII. *More dissemblers besides Women*, a Tragedy, 1657.

XIX. *The Spanish Gypsies*, a Comedy, 1661.

XX. *The Mayor of Queenborough*, a Comedy, 1662.

XXI. *Any thing for a quiet Life*, 1663.

XXII. *The Michaelmas Term*, a Comedy, 1663.

XXIII. *A Mad World, my Masters*, a Comedy, 1665.

Mr. JOHN MARSTON.

This Author wrote a Satire in three Parts called the *Scourge of Villainy*, that gained him more Reputation than his Dramatic Works, which are

I. ANTONIO *and* MELIDA, an Historical Play.

II. ANTONIO's *Revenge, or the second Part of Antonio and Melida*, a Tragedie, 1602.

III. *The insatiate Countess*, a Tragedie, 1603.

IV. *The Malecontent*, a Tragi-Comedie, 1604.

V. *The Dutch Courtesan*, a Comedie, 1605.

VI. *Parasitaster, or the Fawn*, a Comedie, 1606.

VII. SOPHONISBA, *or the Wonder of Women*, a Tragedie.

VIII. *What you will*, a Comedie, 1609.

Mr. GEORGE CHAPMAN.

This Author was well esteemed by his Cotemporary Poets. He was born in 1557, died in 1634, and buried in *St. Giles* Church, where a Monument was erected to his Memory by that great *Architect Inigo Jones.*

He wrote seventeen Dramatic Pieces.

I. *The Blind Beggar of* Alexandria, a Comedie, 1599.

II. *All Fools*, a Comedie, 1605.

III. *Eastward Hoe*, a Comedie, 1605. *Ben Johnson* and *Marston* joined with Mr. *Chapman* in writing this Play.

IV. *The Gentleman Usher*, a Comedie, 1606.

V. *Monsieur* D'OLIVE, a Comedie, 1606.

VI. *The Conspiracie and Tragedie of* Charles *Duke of* Biron, *Marshal of* France, 1608.

VII. *The Conspiracy and Tragedie of* Charles *Duke of* Biron, Part II. 1609.

VIII. *May Day*, a Comedie, 1611.

IX. *The Widows Tears*, a Comedie, 1612.

X. *Bussy* D'AMBOIS, a Tragedie, 1613.

XI. *The Temple*, a Masque, 1614. Presented at Court before the King, at the Celebration of the Nuptials of Count *Palatine* of the *Rhine*, and Princess *Elizabeth*; Mr. *Inigo Jones* ordered the Scenes and Machines.

XII. *Two Wise Men, and all the rest Fools*, a Comedie, 1619.

XIII. CÆSAR *and* POMPEY, a Tragedie, 1631.

XIV. *Revenge for Honour*, a Tragedie, 1634.

XV. ALPHONSUS, *Emperor of* Germany, a Tragedie, 1634.

XVI. *Humourous Day's Mirth*, a Comedie, 1635.

XVII. *Bussy* D'AMBOIS, *his Revenge*, a Tragedie, 1635.

Mr. *Chapman*, translated *Homer*, *Hesiod*, and *Musæus*.

FULK GREVILLE *Lord* BROOK,

Was born in 1554, had his Education first at *Oxford*, *and after at Cambridge*. At his Return from his Travels,

King

King *James* I. created him Baron *Brook*, Privy Counsellor and Lord of the Bed-Chamber. *Heywood*, one of his old Servants, having long expected some Office from his Lord to no Purpose, took the Opportunity of stabbing him in the Back, as my Lord turned from him, inraged at his extravagant importunity; and afterwards returning to his Chamber stabbed himself, and died on the Spot.

The Author of the *Lives of illustrious Men* does not say my Lord died of the Wound.

The *Epitaph* on his Tomb in the Church of *Warwick*, is as follows.

FULK GREVILLE, SERVANT TO QUEEN ELIZABETH, COUNSELLOR TO KING JAMES, AND FRIEND TO SIR PHILLIP SIDNEY.

He wrote two Plays,

I. ALAHAM, a Tragedie, 1605.

II. MUSTAPHA, a Tragedie, 1605. These are printed in small Folio with *A Treatise of Human Learnings an Inquisition upon Fame and Honour*. Both Plays have the Chorus after the Manner of the Antients.

Mr. SAMUEL DANIEL.

This Author was the Son of Mr. *Samuel Daniel*, an eminent Composer of Music. He was born at *Taunton* in *Somersetshire* in 1571, and educated at *Salisbury*, his Father being one of the *Choristers* of that Church.

His early Genius and ready Wit, recommended him to *Herbert*, Earl of *Pembroke*, who bestowed on him a liberal Education, and sent him to the University of *Oxford*.

He not only excelled in *Classical* Learning, but was Master of most of the Languages of *Europe*; and through the Interest of his Noble Patron, was made Groom of the Chamber to Queen *Anne*, wife to King *James* the I.

Besides his History of *England*, he wrote many Poetical Pieces, which are printed with his Plays, in 4to. His *Dramatic Works* are

1. Hym-

I. *Hymen's Triumph*, a Pastoral Tragi-Comedie, presented at the *Queen's Court* in the *Strand*, at her Majesty's Magnificent Entertainment of the King's most excellent Majesty, being the Nuptials of the Lord *Roxborough*, 1605.

II. *The Queenes Arcadia*, a Pastoral Tragi Comedie, presented to her Majesty and her Ladies, by the University of *Oxford*, in *Christ Church* College, 1605.

III. The *Vision* of the *Twelve Goddesses*, presented in a Masque the 8th of *January* at *Hampton Court*, by the Queenes most excellent Majesty and her Ladies, 1606.

IV. The Tragedie of *Cleopatra*.

V. The Tragedie of *Philotas*.

There are no Dates to these two last Plays, which both have the Chorus after the Manner of the Ancients.

Mr BARNABY BARNES,

Wrote one Play, called
The Devil his Charter; a Tragedie, 1606.

Mr. JOHN DAY.

This Author was a Student of *Caius-College* in the University of *Cambridge*, and wrote the six following Dramatic Pieces:

I. *The Travels of the three English Brothers, Sir* Thomas, *Sir* Anthony, *and* Mr. Thomas Shirley, an Historical Play, 1607.

II. *A Parliament of Bees*, a Masque, 1607.

III. *Humour out of Breath*, a Comedie, 1607.

IV. *Law-Tricks, or who would have thought it?* a Comedie, 1608.

V. *The Isle of Gulls*, a Comedie, 1633.

VI. *The blind Beggar of Bednal Green, with the merry Humour of Tom Strout, the Norfolk Yeoman*, 1639.

Wit.

Mr. JOHN MASON.

This Author wrote one Play, called
MULEASSES *the Turk*, a worthy Tragedie, 1610.

Mr. GEORGE WAPUL,

Wrote one Play, called
Tide tarrieth for no Man, a Comedie, 1611.

The Rev. Mr. THOMAS GOFF.

This Gentleman was born in *Essex*, in the Year 1592, and received his Learning at *Westminster* School, from whence he removed to *Christ-Church College, Oxon*, and took the Degree of Batchelor of Divinity, before he left that University. In the Year 1623, he was preferred to the living of *East Chandon*, in the County of *Surry*.

He was accounted a good Poet, a fine Orator, and an excellent Preacher.

He died in the Year 1627, and was buried in his own Parish Church. He wrote five Dramatic Pieces.

I. SELIMUS *Emperor of the Turks*, a Tragedie.
II. *The Careless Shepherdess*, a Dramatic Pastoral.
III. ORESTES, a Tragedie.
IV. *The Couragious Turks, or* AMURATH I. a Tragedie.
V. *The Raging Turk, or* BAJAZET II. a Tragedie.

Mr. ROBERT TAYLOR,

Wrote one Play, called
The Hog has lost his Pearl, a Comedie, 1611.

Mr.

Mr. LODOWICK BARRY.

A Gentleman of an Ancient Family in *Ireland*, who wrote one Dramatic Piece, called

Ram-Alley; or *Merry Tricks*, a Comedie, 1611.

Mr. NATHANIEL FIELD.

This Poet wrote two Plays.

I. *Woman is a Weather-cock*, a Comedie, 1612.

II. *Amends for Ladies; with the merry Pranks of* MOLL CUT-PURSE, *or the Humour of Roaring*, a Comedy, 1639.

Mr. JOHN WEBSTER.

This Author was accounted a good Poet, and well esteemed by his Cotemporary Authors, since he joined with *Decker*, *Marston* and *Rowley*. The Plays he wrote are,

I. *The White Devil, or the Tragedie of* P. GORDIANO URSINI, *Duke of Brachiano, wythe the Lyfe and Deathe of* VITTORIA COROMBONA, *the famouse Venetian Courtezan*, 1612.

II. *The Devils Law-Case, or when Women go to Law, the Devile is fulle of Busines*, a Tragi-Comedie, 1623.

III. *The Dutchess of* MALFEY, a Tragedie, 1623. Revived with some Alterations, 1709.

IV. APPIUS *and* VIRGINIA, a Tragedie, 1659.

V. *The Thracian Wonder*, a Comic-Historical Play.

VI. *A Cure for a Cuckold*, a Comedie.

Mr. JOHN STEPHENS,

Wrote one Play, called

CYNTHIA *her Revenge*, a Tragedie, 1613.

Mr.

Mr. ROBERT DAUBORNE.

This Gentleman wrote two Plays:

I. *The Christian turned Turk*, a Tragedie, 1613.

II. *The Poor Man his Comfort*, a Tragi-Comedie, 1615.

Mr. RICHARD CARPENTER.

This Author was supposed to be a Divine, and wrote one Play, called

The Pragmatical Jesuit new leavened, 1614.

Mr. EDWARD SHARPMAN.

This Author was a Member of the *Middle Temple*; he wrote one Play, called

The Fleer, a Comedie, 1615.

GEORGE SANDYS, Esq;

He was the Son of *Edwin* Arch-Bishop of *York*, and born at *Bishop's-Thorp* in the County of *York*, in the Year 1577. He was sent to the University of *Oxford*, and entered in St. *Mary's-Hall*, at Eleven Years of Age.

In the Year 1610 he made the Tour of *France*, *Italy*, *Turky*, *Jerusalem*, &c. and on his Return, published an Account of his TRAVELS, and one Play, called

CHRIST *his Passion*, a Tragedie, with Notes 1615, translated from the *Latin* of *Hugo Grotius*.

He also translated *Ovid's Metamorphosis*, the whole fifteen Books. The first Book of *Virgil's Æneis*, and new wrote the Singing Psalms.

He died at *Boxley-Abbey* in *Kent*, in 1643, and was buried in the Chancel of that Church.

Mr.

Mr. WILLIAM SMITH,

Wrote one Play, called

The HECTOR *of Germany, or The Palsgrave Prime Elector*, a new Play, an Honourable History, 1615.

Mr. CYRIL TURNER.

He wrote two Plays:

I. *The Athiest his Tragedie*, 1617.

II. *The Revenger his Tragedie*, 1619.

Mr. DRAWBRIDGE-COURT BELCHIER.

This Gentleman was born at *Goldsborough*, in *Northamptonshire*, the Son of *William Belchier*, Esq; of that Place. He was educated at *Christ-Church* College *Oxford*, and afterwards travelled. While he was at *Utrecht* in the *United Provinces*, he wrote one Play, called

HANS BEER-POT, *his invisible Comedie of see me, and see me not*, 1618.

He died in the *Low-Countries*, 1621.

THOMAS MAY, Esq;

This Gentleman was Son of *Sir Thomas May*, of the County of *Sussex*, and born in 1595. He wrote five Plays.

I. *The Heir*, a Comedie, 1620.

II. CLEOPATRA, *Queen of Egypt*, a Tragedie, 1626.

III. ANTIGONE, *the Theban Princess*, a Tragedie, 1631.

IV. *The Old Couple*, a Comedy, 1651.

V. AGRIPPINA, *Empress of Rome*, a Tragedy.

Mr. May likewise published a Translation of *Lucan's Pharsalia*, with a Latin Supplement, or Continuation to the Death of Caesar; also a Translation of

Virgil's

Virgil's Georgicks, and the History of *English* Parliaments, &c. He died suddenly in the Year 1652, in the 55th of his Age, and was buried in *Westminster Abbey*.

JAMES HOWELL, Esq;

Mr. *Howell* was born in the County of *Caermarthen* in *South Wales*, in the Year 1594. He received the first Rudiments of Learning at the School of *Hereford*, and was removed from thence to *Jesus-College, Oxon*.

He was sent abroad by his Countryman Sir *Robert Mansell*, in the Year 1618, and travelled through the *Low Countries*, *France* and *Italy*. King *James* I. afterwards employed him in a Negotiation at the Court of *Madrid*; and he was Secretary to the Lord *Scroop*, President of the Council of the North. He wrote one Dramatic Piece, called

The Nuptials of PELEUS *and* THETIS, a Masque and Comedie, acted at *Paris*, by the *French* King, the Duke of *York*, Duke of *Anjou*, *Henrietta Maria* the Princess Royal, the Princess of *Conti*, &c. 1620.

This Gentleman was the Author of a great Number of Books, among which his *Dodona's Grove, or the Vocal Forest*, was much admired; as was a Collection of his Familiar Letters, printed in one Volume in *Octavo*.

Mr. *James Howell* was the first that brought from *Venice*, the Art of making Glass, into *England*.

He died in the Year 1666, and lies buried on the North side of the *Temple* Church.

Mr. GERVASE MARKHAM.

Was Son of *Robert Markham* of *Cotham*, in the County of *Nottingham*, *Esq*; He bore a Captain's Commission under King *Charles* I. in the *Civil Wars*, and was accounted a good Soldier, as well as a good Scholar. He wrote one Play, called

HEROD *and* ANTIPATER, a Tragedie, 1622.

Mr.

Mr. PHILLIP MASSENGER.

This Author was born at *Salisbury*, in 1578, and was Son of Mr. *Phillip Massenger*, a Gentleman belonging to the Family of the Earl of *Montgomery*. He was sent to St. *Alban-Hall*, in the University of *Oxford*, in the Year 1602, at the Age of Eighteen; and there remained a Student three or four Years. He was esteemed one of the best Poets of the Age he lived in, and wrote sixteen Plays.

I. *The Roman Actor*, a Tragedie 1629. Revived in 1721.

II. *The Renegado*, a Comedie, 1630.

III. *The Maid of Honour*, a Tragi-Comedie, 1632.

IV. *The Emperor of the East*, a Tragi-Comedie, 1632.

V. *The Fatal Dowry*, a Tragedie, 1632.

VI. *A new Way to pay old Debts*, a Comedie, 1633. Revived in 1748.

VII. *The Picture*, a Comedie, 1636.

VIII. *The Great Duke of Florence*, a Comedie, 1636.

IX. *The Duke of Milan*, a Tragedie, 1638.

X. *The Bondman*, a Comedie, 1638. Revived with the Additional Title of Love and Liberty, 1721.

XI. *The unnatural Combat*, a Tragedie, 1639.

XII. *The Guardian*, a Comedy, 1655.

XIII. *The Bashful Lover*, a Comedy, 1655.

XIV. *A very Woman, or The Prince of Tarent*, a Tragi-Comedy, 1655.

XV. *The City Madam*, a Comedy, 1659.

XVI. *The Virgin Martyr*, a Tragedy.

Mr. *Massenger*, I believe, was Author of several other Dramatic Pieces, one I have seen in Manuscript, which I am assured was acted, by the proper Quotations &c. The Title runs thus,

Beleeve as you List. Written by Mr. *Massenger*, With the following Licence,

THIS Play, called *Believe as you List*, may be acted *this 6th of May*, 1631. HENRY HERBERT.

This was my Lord *Herbert*, in the Reign of Charles I.

He

He died in the Year 1659, in the 81st Year of his Age, and was buried in *St. Mary Overy's* Church in *Southwark*.

Mr. ANTHONY BREWER,

Wrote three Plays.

I. *Lingua*, or the Combat of the Tongue, and the five Senses for Superiority, a Comedie, acted at *Cambridge*. A Report is handed down to us, that *Oliver Cromwell* played the Part of *Tactus*.

II. *The Country Girl*, a Comedie, 1629.

III. *The Love sick King*, an *English* Tragical History; with the Life and Death of *Cartesmunda*, the fair *Nun* of *Winchester*, 1629.

The Rev. Mr. BARTON HOLLIDAY.

He was born at *Oxford*, and entered young a Student of *Christ-Church College*, and having taken his Degrees of Batchelor and Master of Arts, was made Archdeacon of *Oxford*.

He wrote one Play, called

TEKNOΓAMIA, *or the Marriage of the Arts*, a Comedie, 1630.

He translated *Juvenal*, which he published in Folio with Cuts and large Notes.

Mr. RICHARD BROOME,

Was *Amanuensis* to *Ben Johnson*, who gave him an yearly Sallery; in Imitation of his Master he studied Men and Books. He had his Education at *Eaton*, and by Sir *William Gower*, accounted a good Scholar: That *he was no Thief, and what he did was done well.*

The Plays he wrote were,

I. *Novella*, a Comedie, 1631.

II. *The Court Beggar*, a Comedie, 1632.

III. *Antipodes*, a Comedie, 1638.

IV. *Asparagus Garden*, a Comedie, 1640.

V. *The City Wit; or the Woman wears the Breeches*, a Comedy, 1658.

VI. The

VI. *The Damoiselle; or the New Ordinary*, a Comedy, 1653.

VII. *The mad Couple well matched*, a Comedy, 1653. This Play was revived by the Duke of *York*'s Company, under the Title of the *Debauchee, or the Credulous Cuckold.*

VIII. *The Jovial Crew, or the merry Beggars*, a Comedy, 1654.

IX. *The Love-sick Court, or the ambitious Politick*, a Comedy, 1657.

X. *The New Academy, or the New Exchange*, a Comedy, 1658.

XI. *Covent Garden weeded; or the Middlesex Justice*, a Comedy, 1658.

XII *The Queen's Exchange*, a Comedy, 1660.

XIII, *Queen and Concubine*, a Comedy. 1661.

XIV. *The* English *Moor, or the Mock-Marriage*, a Comedy, 1662.

XV. *The Northern Lass, or the Nest of Fools*, a Comedy, 1663.

He survived his Master *Ben* many Years, and died in 1663.

Mr. THOMAS RANDOLPH.

This Author was born at *Houghton* in *Northamptonshire* in 1605. He was educated at *Westminster School*, and from thence removed to *Trinity-College, Cambridge*, where he became a Fellow.

He had the Misfortune to lose one of his Fingers, by a Cut which he received in endeavouring to part two of his Companions. But to shew that no Accident could ruffle his Temper, he immediately repeated, with his usual good Humour, the following extempore Lines.

A Finger's loss, I speak it not in Sport,
Will make a Verse, a *Foot* at least too short.

With a pregnant Wit and the greatest good Humour, *an Instance of* which we have already given; he was esteemed

esteemed a Facetious Companion; and so much admired by the *Rare Ben Johnson*, that he adopted him one of his *Sons*.

He died young, and has left us the following Dramatic Pieces.

I. *The Jealous Lovers*, a Comedy.

II. *The Muses Looking-Glass*, a Comedy.

III. ARISTIPPUS, *or The Jovial Philosopher*, a Tragi Comedy: to which is added, *The conceited Pedlar*, a Farce.

IV. AMYNTAS, *or the Impossible Dowry*, a Pastoral.

The first four, with a Collection of Poems, have been printed several Times in 12mo. The last not published till after his Death in 4to. 1641, and 1651.

Mr. RALPH KNEVET,

Wrote one Piece, called

RHODON *and* IRIS, a Pastoral, 1631.

Mr. THOMAS NASH,

Wrote two Plays,

I. DIDO *Queen of Carthage*, a Tragedie.

II. *Summer's last Will and Testament*, a Comedie, 1631.

Mr. THOMAS NABBS.

This Author had the Reputation of having never borrowed from others. He published eight Dramatic Pieces.

I. *Covent-Garden*, a Comedie, 1632.

II. HANNIBAL *and* SCIPIO, an Historical Tragedie, 1635.

III. *Microcosmus*, a Masque, 1637.

IV. *Spring's Glory, vindicating Love by Temperance*, a Masque, 1638.

V. *Tottenham-Court*, a Comedie, 1638.

VI. *The Bride*, a Comedie, 1640.

VII. *The Unfortunate Mother*, a Tragedie, 1640.

VIII. *An Entertainment* on the Prince's Birth-day.

Mr.

Mr. WILLIAM SAMPSON.

This Author was retained in the Family of Sir *Henry Willoughby* of *Richely*, in *Derbyshire*. He wrote one Play, called

The Vow-Breaker, or the Fair Maid of Clifton in Nottinghamshire, a Tragedie, 1632.

Mr. JAMES SHIRLEY.

This Poet was born in *London* in 1594, and educated at *St. John*'s College, *Oxford*. His Friends intended him for the Pulpit, but he was refused Holy Orders by Archbishop *Laud*, for no other Reason, than having a Mole on his Left Cheek. *Cavendish* Duke of *Newcastle* much esteemed our Author, and procured him a Commission in the Army. In the Dreadful Fire in *London* in 1666, He and his second Wife were drove from their Habitation in the City to *St. Giles*'s in the Fields, where the Fright and Loss, preyed so strongly upon their Spirits, that they both expired in one Day, and were buried in the same Grave at *St. Giles*'s in the 72d. Year of his Age. His Dramatic Pieces are,

I. *The Changes, or Love in a Maze*, a Comedie, 1632.

II. *Contention for Honour and Riches*, a Masque 1633.

III. HONORIA *and* MAMMON, a Comedie.

IV. *The Witty Fair-One*, a Comedie, 1633.

V. *The Triumphs of Peace*, a Masque, 1633.

VI. *The Traytor*, a Tragedie, 1635.

VII. *The Young Admiral*, a Tragi-Comedie, 1637.

VIII. *The Example*, a Tragi-Comedie, 1637.

IX. *Hyde-Park*, a Comedie, 1637.

X. *The Gamester*, a Comedie, 1637.

XI. *The Royal Master*, a Tragi-Comedie, 1638.

XII. *The Duke's Mistress*, a Tragi-Comedy, 1638.

XIII. *The Lady of Pleasure*, a Comedie, 1638.

XIV. *The Maid's Revenge*, a Tragedie, 1638.

XV. CHABOT

XV. CHABOT *Admiral of France*, a Tragedie, 1639.
XVI. *The Ball*, a Comedie, 1639.
XVII. ARCADIA, a Dramatic Paſtoral, 1640.
XVIII. *The Humorous Courtier*, a Comedie, 1640.
XIX. ST. PATRICK for *Ireland*, an Hiſtorical Play, 1640.
XX. *Love's Cruelty*, a Tragedie, 1640.
XXI. *The Triumph of Beauty*, a Maſque, 1646.
XXII. *The Siſters*, a Comedy, 1652.
XXIII. *The Brothers*, a Comedy, 1652.
XXIV. *The Doubtful Heir*, a Tragi-Comedy, 1652.
XXV. *The Court-ſecret*, a Tragi-Comedy, 1653.
XXVI. *The Impoſtor*, a Tragi-Comedy, 1653.
XXVII. *The Politician*, a Tragedy, 1655.
XXVIII. *The Grateful Servant*, a Tragi-Comedy, 1655.
XXIX. *The Gentleman of Venice*, a Tragi-Comedy, 1655.
XXX. *The Contention of* AJAX *and* ULYSSES *for* ACHILLES's *Armour*, a Maſque, 1658.
XXXI. CUPID *and* DEATH, a Maſque, 1658.
XXXII. *Love-Tricks, or the School of Compliments*, a Comedy, 1658.
XXXIII. *The Conſtant Maid, or Love will find out the Way*, a Comedy.
XXXIV. *The Opportunity*, a Comedy.
XXXV. *The Wedding*, a Comedy.
XXXVI. *A Bird in a Cage*, a Comedy.
XXXVII. *The Coronation*, a Comedy.
XXXVIII. *The Cardinal*, a Tragedy.
XXXIX. *Andromana*, or the *Merchant's Wife*, a Tragedy, 1660.

All the Editors of the Lives of the Dramatic Authors have been doubtful concerning the Author of this Play, but the two following Lines in a Prologue at the Revival of it in 1671 have determined us.

'Twas *Shirley*'s Muſe that laboured for it's Birth,
Tho' now the Sire reſts in the ſilent Earth.

Mr.

Mr. PETER HAUSTEAD.

This Author was born at *Oundle* in *Northamptonshire*, and wrote one Play, called

The Rival Friends, a Comedie, 1632.

Mr. WILLIAM ROWLEY.

This Gentleman was a Student of *Pembroke-Hall, Cambridge*. He wrote six Plays.

I. *A New Wonder, a Woman never vext*, a Comedie, 1632.

II. *A Match at Midnight*, a Comedie, 1633.

III. *All is lost by Lust*, a Tragedie, 1633.

IV. *A Shoemaker is a Gentleman*, a Comedie, 1636.

V. *The Witch of Edmonton*, a Tragi-Comedie 1638.

VI. *The Birth of* MERLIN, *or the Child has lost a Father*, a Tragi-Comedie, 1639. *Shakespear's* Name is joined with *Rowley* in the Title.

Mr. SAMUEL ROWLEY.

This Author wrote two Plays.

I. *When you see me you know me*, an Historical Play, of *Henry* VIII. with the Birth and virtuous Life of *Edward* Prince of *Wales*, 1632.

II. *The Noble Spanish Soldier, or Contract broken justly revenged*, a Tragedie, 1634.

The Rev. Mr. ROBERT GOMERSAL.

This Gentleman was Student of *Christ-Church College*, in *Oxford*, where he took the Degrees of Batchelor and Master of Arts, and in 1627, proceeded Batchelor of Divinity, and had a Living given him in *Northamptonshire*, where he died in 1646. He wrote one Play, called

LODOVICK SFORZA *Duke of* Milan, a Tragedie, 1632.

SHAKERLY MARMION, Esq;

This Gentleman was born in 1602, and descended *from* an Ancient Family in *Northamptonshire*, where his

his Father was Lord of the Manor. He was a Gentleman Commoner of *Wadham* College, *Oxford*, and left the *Muses* to follow *Mars* in *Germany*. After three Campaigns he returned to *England*, where his Acquaintance with the Muses, brought him into the favour of *Sir John Suckling*, who gave him a Post in the Troop of Horse he had raised at his own Expence, in the Expedition against the *Scots*, that King *Charles* I. undertook, in 1639. But an Indisposition seizing him at *York*, he was obliged to return to *London*, where he died soon after. He wrote three Plays,

I. *Holland's Leaguer*, a Comedie, 1632.
II. *The Fine Companion*, a Comedie, 1633.
III. *The Antiquary*, a Comedie, 1635.

Mr. THOMAS CAREW.

This Gentleman was Groom of the Bedchamber to King *Charles* I. and a Favourite of that Prince. He wrote a Masque, called

Cœlum Britannicum, performed by the King, the Duke of *Lenox*, the Earls of *Devonshire*, *Holland*, and others of the Nobility, in the Banquetting House at *Whitehall*, 1633.

This *Masque*, and a small Collection of Poems, are printed together in duodecimo, 1634.

Mr. JOHN FORD.

This Gentleman was of the *Middle-Temple*, and wrote the eight following Plays.

I. *Lover's Melancholy*, a Tragi-Comedie.
II. *The Broken Heart*, a Tragedie, 1633.
III. *Love's Sacrifice* a Tragedie, 1633.
IV. *'Tis Pity she's a Whore*, a Tragedie, 1633.
V. PERKIN WARBECK, an Historical Play, 1634.
VI. *Fancies Chaste and Noble*, a Tragi-Comedie, 1638.
VII. *The Ladies Tryal*, a Tragi-Comedie, 1639.
VIII. The Sun's Darling, a Masque, 1657. But not acted till after the Author's Death.

Mr.

Mr. ABRAHAM COWLEY.

This celebrated Poet was born in *London*, in the Year 1618, had his Education at *Westminster* School, and *Trinity* College, *Cambridge:* But he commenced Poet, at the first Place, and wrote Verses in the 10th Year of his Age; this early inclination to Poetry, he tells us himself, was owing to his meeting with *Spenser's Fairy Queen* by Chance, which he took great Delight to read. He was a Person of great Integrity as well as Genius. He was brought, when young, into the Service of Lord *St. Albans*, and attended the Queen Mother to *France*, where he was serviceable to the Royal Family during their Exile. We need be the less circumstantial in our Account of him, because his Life is wrote by Dr. *Sprat*, Bishop of *Rochester*, and prefixed to his Works. Mr. *Cowley* for many Years expressed a great Desire of retiring from Business and living in the Country, which at last he found himself enabled to do; but what he looked upon as his Blessing, proved his Bane. For in a very little Time after he was settled there, at *Chertsey*, near the Banks of the *Thames*, staying one Day later in the Fields than was proper, attending his Workmen in some of their rural Employments, he caught such a Cold that was the Occasion of his Death.

He was buried in *Westminster* Abbey, where the Duke of *Buckingham* erected a fine Monument to his Memory He wrote four Plays.

I. *Love's Riddle*, a Pastoral Comedie, 1633. This Play was written by the Author, whilst he was a King's Scholar at *Westminster*; and was first printed with his Poetical Blossoms.

II. *Naufragium Joculare*; (*The Merry Shipwreck*) a *Latin* Comedie, 1638.

III. *The Guardian*, a Comedy, printed in 1650. *This Play* was acted several Times privately in *London*, *during the* prohibition of Stage Performances; as also *at Cambridge*, before Prince Charles.

IV. The

IV. *The Cutter of Coleman-street.* This was the Play called *The Guardian*, new writ.

He likewise wrote many other excellent Pieces in Verse and Prose: Of the former his Love Verses called *The Mistress*; and his *Davideis*, a sacred Poem on the Troubles of *David*, gained him great Reputation.

Mr. LEWIS MACHIN.

This Author wrote one Play, called *The Dumb Knight*, a Comedie, 1633.

Mr. JOHN MILTON.

This Sublime Author, who has rendered his Name immortal, by his *Paradise lost* and other Poetical Works, was born in *London* in 1608: He was the Son of Mr. *John Milton*, of *Milton* in *Oxfordshire*.

He was a short Time under the Care of Dr. *Gill*, a Person eminent for the Education of Youth; and from thence was transplanted to *Christ-Church College*, *Cambridge*, where he commenced Master of Arts, and pursued his Studies with such Diligence, as caused such a Weakness in his Eyes, that at last deprived him of Sight.

To gratify a Desire he had of seeing Foreign Countries, he went to travel in 1623, and spent two Years in seeing all that was Curious in *France* and *Italy*. At *Paris* he became acquainted with the Learned *Grotius* then Ambassador from *Christina* Queen of *Sweden*; and at *Rome* was in some Danger for arguing against the Infallibility of the *Pope*, and the Tenets of the Romish Religion.

He returned at a Time when *England* was on the Point of being involved in a Civil War; and continued his course of Philosophical Studies till 1643, when he married the Daughter of *Richard Powell* of *Forest-Hill* in *Oxfordshire*.

During the Usurpation, he was made Latin Secretary *to Oliver Cromwell*, which Post he enjoyed till

the Restoration of King *Charles* II. About this Time his Wife died in Childbed, and our inimitable Author lost his Sight; in which Melancholy Condition he was prevailed upon to marry a second Time, the Daughter of Captain *Woodcock* of *Hackney*, who, in less than a Year, died in the same manner as his former Wife had done.

After the Restoration he obtained his Pardon, and married a third Time, the Daughter of Mr. *Minshul* a Gentleman in *Cheshire*. He died of the Gout in 1674, and the 66th of his Age.

We shall not mention his *Polemic*, or other Works; but his Dramatic Pieces are,

I. A Masque, called *Comus*, 1634.

II. SAMSON AGONISTES, a Tragedie.

Mr. JOHN JONES.

This Author wrote one Play, called

ADRASTA, *or the Woman's Spleen and Love's Conquest*, a Tragi Comedie, 1635.

Mr. JOSEPH RUTTER.

This Author lived with the Earl of *Dorset* as Tutor to his Son, and wrote and translated three Plays.

I. *The Shepherd's Holiday*, a Tragi-Comi Pastoral, 1635.

II. *The* CID, a Tragi Comedie, 1637.

III. *The* CID, Part II. a Tragi Comedie, 1640.

Sir JOHN SUCKLING, *Bart.*

This Gentleman was the Son of Sir *John Suckling*, Comptrollor of the Houshold to King *Charles* I. and born at *Witham* in the County of *Middlesex*, in 1613. His Progress in learning was very swift, since we are informed he wrote elegant *Latin* at Nine Years old. After a strict Application to Study, he took the *Tour* of *Europe*, and when he had made his Observations on every thing worthy the Attention of a Man of Sense

and

and Letters, he returned without any Tincture of those Vices and Follies which are too oft imported.

In his Travels he made a Campaign under the Great *Gustavus Adolphus*, when he was present at three Battles, and five Sieges; and from such a considerable Scene of Action, gained as much Experience in six Months, as otherwise he might have done in as many Years.

After his Return to *England*, he raised a Troop of Horse for the King's Service, entirely at his own Charge, and so richly and compleatly mounted, that it stood him in twelve thousand Pounds. But his Endeavours did not meet with the Success he promised himself for his Majesty's Service, which he laid very much to Heart, and soon after was seized with a Fever, of which he died at twenty-eight Years of Age.

He wrote four Plays:

I. AGLAURA, a Tragi-Comedie. The last Act was so contrived, that it might be altered to make it either a Tragedy, or Comedy.

II. *The Goblins*, a Tragi-Comedie.

III. BRENNORALT, *or the Discontented Colonel*, a Tragedie.

IV. *The Sad One*, a Tragedy. This Play was left unfinished.

His *Poems*, *Plays*, *Speeches*, *Tracts* and *Letters* are all collected into one Volume.

Mr. ROBERT NEVILE.

This Author, who was a Fellow of *King's-College*, *Cambridge*, wrote one Play, called

The Poor Scholar, a Comedy, 1636.

Mr. GEORGE WILKINS.

This Author wrote one Play, called

The Miseries of enforced Marriage, a Tragi-Comedie, 1637.

Mr. HENRY SHIRLEY,

Wrote one Play, called
The Martyred Soldier, a Tragedie, 1638.

Mr. HENRY KILLIGREW.

This Gentleman was eminent for his Wit, and, at the Age of seventeen, wrote one Play, called
The Conspiracy, a Tragedie, 1638. It was printed under the Title of PALLANTUS and EUDORA, in the Year 1653.

Mr. JOHN KIRK,

Wrote one Play, called
The seven Champions of Christendom, 1638.

Sir WILLIAM LOWER.

This Gentleman was a famous Cavalier, in the Reign of King *Charles* I. During the Civil War, he took Sanctuary in *Holland*, and there diverted himself with Poetry; he wrote and translated six Plays.

I. *The Phœnix in her Flames*, a Tragedie, 1639.
II. *The Martyr, or Polyeuctes*, a Tragedy, 1655.
III. HORATIUS, a Tragedy, 1656. Translated from *Corneille*.
IV. *Noble Ingratitude*, a Pastoral Tragi-Comedy.
V. *The Inchanted Lovers*, a Dramatic Pastoral.
VI. *The Amourous Phantasm*, a Tragi-Comedy, translated from *Quinault*.

Mr. HENRY GLAPTHORN,

Wrote five Plays:
I. ARGALUS *and* PARTHENIA, a Tragi-Comedie, 1639.
II. *The Ladies Privilege*, a Comedie, 1640.

III. Al-

III. ALBERTUS WALLENSTEIN, a Tragedie, 1640.
IV. *The Hollander*, a Comedie, 1641.
V. *Wit in a Constable*, a Comedie, 1642.

Sir WILLIAM BARCLAY.

This Gentleman wrote one Play, called
The lost Lady, a Tragi-Comedie, 1639.

The Rev. WILLIAM STRODE.

This Author was born in *Devonshire*, and at nineteen Years of Age admitted a Student of *Christ-Church College* in *Oxford*; after he had taken his Degrees of Batchelor and Master of Arts, was chosen University Orator, Canon of *Christ-Church*, and Doctor of Divinity. He wrote one Play, called
The Floating Island, a Comedie, 1639.
He died in 1644, and lies buried in the Chapel of *Christ-Church College*.

LODOWICK CARLELL, *Esq*;

This Gentleman was Groom of the Privy Chamber to King *Charles* I. and King *Charles* II. and wrote the following Plays.
I. *Arviragus* and *Philicia*, a Tragi-Comedie, 1639.
II. *Arviragus* and *Philicia*, Part II.
III. *The Passionate Lover*, a Tragi-Comedie, 1641.
IV. *Passionate Lover*, Part II.
V. *The Fool would be a Favourite, or the Discreet Lover*, 1642.
VI. OSMOND *the Great Turk*, or *the Noble Servant*, a Tragedie, 1647.
VII. *The Deserving Favourite*, a Tragi-Comedie, 1649.
VIII. HERACLIUS, *Emperor of the East*, a Tragedy, 1661.
IX. *Sir Solomon Single, or the Cautious Coxcomb*, a Comedy, 1661.

Sir ASTON COCKAIN.

A Gentleman of an ancient Family at *Ashbourn* in *Derbyshire*, who (besides a Collection of Poems) wrote three Plays and a Masque.

I. A Masque, 1639.

II. *The Obstinate Lady*, a Comedy, 1658.

III. TRAPPOLIN *supposed a Prince*, a Tragi-Comedy, 1658. From the *Italian*.

IV. OVID's *Tragedy*, 1669.

FRANCIS GOLDSMITH, Esq;

This Gentleman translated from the *Latin* of *Hugo Grotius* one Dramatic Piece, called

SOPHOMPANEAS, *or the History of* JOSEPH, a Tragedy, with Annotations, 1640. He also published a Collection of Poems.

WILLIAM HABINGTON, *Esq*;

Was born at *Hendip* in *Worcestershire*, of an ancient Family in that County. He wrote the History of *Henry* IV. which was first begun by Sir *John Hayward*, in 1599, but not finished. Mr. *Habington* was of the Roman Religion, bred at St. *Omer*'s, and designed for Priests Orders. He published a small collection of Poems, called *Castara*, Observations on History, &c. and Play, called

The Queen of ARRAGON, a Tragi-Comedie, printed in Folio, 1640.

Mr. THOMAS RAWLINS.

He was the Principal Engraver of the Mint, in the Reigns of King *Charles* I. and II. and wrote two Plays.

I. The Rebellion, a Tragedie, 1640.

II. Tom Essence, or the Modish Wife, a Comedy, 1669.

Mr.

Mr. NATHANIEL RICHARDS.

This Gentleman wrote one Play, called
MESSALINA *the Roman Empress*, a Tragedie, 1640.

Mr. LEWIS SHARP,

Wrote one Play, called
The Noble Stranger, a Comedie, 1640.

Mr. ROBERT CHAMBERLAIN,

Was the Son of *Richard Chamberlain* of *Standish* in *Lancashire*, Esq; He wrote one Play, called
The Swaggering Damsel, a Comedie, 1640.

HENRY BURNEL, Esq;

An *Irish* Gentleman of Birth. He wrote one Play, called
LANDGARTHA, a Tragi-Comedie, 1641.

Mr. WILLIAM CARTWRIGHT,

Was born at *Northway* near *Tewksbury* in *Gloucestershire*, in 1611. He was educated at *Westminster*, from thence removed to *Christ Church*, *Oxford*, where he took his Degree of Master of Arts in 1635, and the same Year entered into Orders, and was highly esteemed for his Eloquence. He died in 1643, but his Plays were not published till 1651, and are as follow:

I. *The Siege, or Love's Convert*, a Tragi-Comedie, 1641.
II. *The Royal Slave*, a Tragi-Comedy, 1651.
III. *The Ordinary*, a Comedy, 1657.
IV. *The Lady-Errant*, a Tragi Comedy, 1657.

Mr. EDMUND PRETSWICK.

This Author wrote two Plays, called
I. HIPPOLITUS, a Tragedie, 1641.
II. *The Hectors*, a Tragedie, 1651.

Sir WILLIAM DAVENANT,

Was the Son of a Vintner in *Oxford*, where he was born in the Year 1605, and admitted a Member of *Lincoln* College in the Year 1621. He is said to have been much encouraged in his Poetic Genius by the immortal *Shakespear*, and in some Accounts of that Author's Life he is supposed to be his natural Son.

From *Lincoln-College* our young Poet went into the Service of the Duchess of *Richmond*, and afterwards into that of the Lord *Brook*, after whose decease he applyed himself to Dramatic Poetry; and, in the Year 1637, succeeded *Ben Johnson*, as Poet Laureat, which Place he enjoyed in the Reigns of King *Charles* I. and II.

After the *Restoration*, he obtained a Patent from King *Charles* II. to set up a new Company of Actors, with which he first opened a House in *Dorset-Gardens*, in 1662.

Sir *William* was the first who brought painted Scenes upon the *English* Stage, which before was Tapestry.

His Dramatic Pieces are,

I. *The Cruel Brother*, a Tragedy.
II. ALBOVIN *King of the Lombards*, a Tragedy.
III. *The Fair Favourite*, a Tragi-Comedy.
IV. *The Just Italian*, a Tragi-Comedy.
V. *The Law against Lovers*, a Tragi-Comedy. This Play is taken from *Shakespear*'s *Measure for Measure*.
VI. *Love and Honour*, a Tragi-Comedy.
VII. *The Wits*, a Comedy.
VIII. *The Platonic Lovers*, a Tragi-Comedy.
IX. *The Man's the Master*, a Comedy.
X. *News from Plymouth*, a Comedy.

XI.

XI. *The Play-house to be let.*
XII. *The Siege*, a Tragi-Comedy.
XIII. *The Siege of Rhodes*, the first Part.
XIV. *The Siege of Rhodes*, the 2d. Part.
XV. *The Unfortunate Lovers*, a Tragedy.
XVI. *The Distresses*, a Tragi-Comedy.
XVII. *An Entertainment at Rutland House*, presented by Way of Declamation and Music, after the Manner of the Antients.
XVIII. *Britannia Triumphans*, a Masque.
XIX. *The Triumphs of the Prince* D'AMOUR, a Masque.
XX. *The Temple of Love*, a Masque.

Sir *William* joined with Mr. *Dryden*, in altering *Shakespear*'s *Tempest*; and is supposed to be the Author of *The Rivals*, a Tragi Comedy, 1668.

He also wrote an Heroic Poem, called GONDIBERT.

Our Poet was made General of the Ordnance by the Marquess of *Newcastle*, and was knighted by the King. He retired to *France*, during part of the Time of the Civil Wars, and began his *Gondibert* there, about the Year 1650.

Most of his Plays in Quarto, are printed without a Date; but they are all collected together, with his *Gondibert* and other Poems, in one Volume in Folio, 1673.

He died in the Year 1668, aged 63, and was buried in *Westminster-Abbey*, with only this Epitaph, in Imitation of *Ben Johnson*'s.

O rare Sir William Davenant!

Mr. THOMAS FORD.

This Author wrote one Play, called *Love's Labyrinth, or the Royal Shepherdess*, a Tragi-Comedie, 1641.

Mr. JASPER MAINE.

This Author was born at *Hatherlagh* in Devonshire, in 1604; and in 1623 was entered in Christ-Church, Oxford.

ford, as a *Serviteur*. He afterwards took Orders, was made Vicar of *Cassington* and *Pyrton* in *Oxfordshire*, and in 1646 commenced Dr. of Divinity. But after the Death of King *Charles* I. he was deprived of his Livings, and reduced greatly, till the Earl of *Devonshire* made him his Chaplain. At the *Restoration*, as a Reward of his Loyalty, King *Charles* the II. not only restored him to his former Livings, but made him Canon of *Christ-Church*, Archdeacon of *Chichester*, and Chaplain in Ordinary to his Majesty, which Gifts he enjoyed till the Time of his Death in 1672. Besides his Plays, he wrote several Sermons, a Book entitled *The People's War examined according to the Principles of Scripture and Reason*, and published a Translation in Folio of some of *Lucian's Dialogues*. He wrote two Plays,

I. *The City Match*, a Comedie, 1642.

II. *The amorous War*, a Tragi-Comedie, 1642.

WALTER MONTAGUE, Esq;

This Gentleman was a Courtier in the Reign of King *Charles* I. He writ a Pastoral, called

The Shepherd's Paradise, presented before the King, by the Queen and her Ladies of Honour, 1642.

Mr. WILLIAM HEMMINGS.

This Author was educated at *Oxford*, where he took the Degree of Master of Arts, and wrote three Tragedies.

I *The Eunuch*, a Tragedie, 1644.

II. *The fatal Contract*, 1653.

III. *The Jews Tragedy, with their overthrow by* VESPASIAN *and* TITUS *his Son*, 1654.

FRANCIS QUARLES, Esq;

This Author was born in 1592, at *Stewards*, near *Rumford* in *Essex*, the Seat of his Father James Quarles, Esq;

Esq; Clerk of the *Green-Cloth*, and Purveyor to Queen *Elizabeth*. He was bred in the University of *Cambridge*, and afterwards became a Member of *Lincoln's-Inn*. He was then made Cup Bearer to the Queen of *Bohemia*, and Secretaty to Archbishop *Usher*. He died in 1644. in the 52 Year of his Age; and was buried in the Parish Church of *St. Vedast*, *Foster-lane*, *London*. He wrote one Play, called

The Virgin Widow, a Comedie, not printed till the Year 1649, five Years after his Death.

Mr. *Quarles* wrote several other Pieces; as, his *Emblems*, a Book of Poems, in which are the Histories of *Samson*, *Jonah*, *Esther*, and *Job Militant*; *Argalus* and *Parthenia*; *Pentalogia, or the Quintessence of Meditation*; *and the Loyal Convert*.

Mr. HENRY BURKHEAD.

This Author was a Merchant of *Bristol*. He wrote one Play, called

COLA's *Fury*; *or* LYRENDA's *Misery*, a Tragedie, printed in 1645, but never acted. The Subject of this Play is the *Irish* Rebellion, which broke out in the Year 1641.

Sir RICHARD FANSHAW.

This Gentleman was Brother to *Thomas* Lord *Fanshaw*; and had his Education at the University of *Cambridge*, from whence he removed to Court, where he did not long continue without Preferment, being made Secretary to King *Charles* I. in *Holland*, *France* and *Scotland*.

He was a polite Scholar, and perfect Master of the *Italian*, *French*, *Spanish* and *Portuguese* Languages.

After the Restoration of King *Charles* II. he was sent Ambassador, to treat of the Match between that Prince and *Catharine* the Infanta of *Portugal*.

He was sent to the Court of *Madrid* in the Year 1664, to negotiate the Treaty of Commerce, and died there, very much lamented, in the Year 1666.

He

He translated the two following Dramatic Pieces, one from the *Italian*, and the other from the *Spanish*.

I. *Il Pasto Fido, or the Faithful Shepherd*, a Pastoral, 1646, from the *Italian* of *Guarini*.

II. *Querer per solo querer, To love only for Love Sake*, a Play of three Acts, from the *Spanish* of *Mendoza*.

ROBERT BARON, Esq;

This Gentleman studied in St. *John's* College, *Cambridge*, and afterwards became a Member of *Gray's-Inn*; but was more addicted to Poetry than Law.

Sir *Phillip Sidney*, whom we have already mentioned, having left his *Countess* of *Pembroke's Arcadia* unfinished; Mr. *Baron* added a sixth Part, which compleated the Work, and established his Reputation more than all his other Productions. He wrote this 6th Book, and republished the *Arcadia* in 1633.

In his *Cyprian Academy*, a Pastoral Romance, which he published at seventeen Years of Age, we find three Dramatic Pieces.

I. GRIPUS *and* HEGIO, or the *Passionate Lovers*; a Pastoral, acted by the Lady *Julia's* Servants, for the Entertainment of *Flaminius*.

II. *Deorum Dona*, a Masque, presented before *Flaminius* and *Clorinda*, King and Queen of *Cyprus*, at their Regal Palace of *Nicosia*. *Flaminius* and *Clorinda* are two Characters which the Author drew for King *Charles* I. and his Queen.

III. MIRZA, a Tragedy. This Play is founded on the same Story as Sir *John Denham's Sophy*. We cannot imagine, by its great Length and numerous Notes, it was ever intended for the Stage.

Mr. S. SHEPHEARD.

This Author was a Citizen of *London*, and during the Prohibition of the Stage, wrote two Dramatic Pieces, called

I. The Committee-Man Curried, a Comedie, 1647.

II. The Committee-Man Curried, Part the IId. 1647.

Mr.

Mr. WILLIAM PEAPS.

This young Gentleman was an *Eton* Scholar, who at the Age of seventeen, wrote a Pastoral, called *Love in it's Extasy*, 1649.

Mr. COSMO MANUCH.

This Gentleman was an *Italian* by Birth, but a Major in the King's Army in the *Civil Wars*. He wrote two Plays.

I. *The Just General*, a Tragedy, 1650.
II. *The Loyal Lovers*, a Tragi-Comedy, 1652.

Mr. ROBERT DAVENPORT.

This Author wrote two Plays.

I. *The City Night-Cap*, a Tragi Comedy, 1651.
II. *King* JOHN *and* MATILDA, a Tragedy, 1655.

Mr. ROBERT MEAD.

This Author wrote one Play, called *The Combat of Love and Friendship*, a Comedy, 1651.

Mr. JOHN TATEHAM,

CITY-POET in the Reign of King *Charles* I. He wrote four Plays.

I. *The Distracted State*, a Tragedy, 1651.
II. SCOTS *Vagaries, or a Knot of Knaves*, a Comedy, 1652.
III. *Love crowns the End*, a Tragi Comedy, 1657.
IV. *The Rump, or the Mirror of the late Times*, a Comedy, 1661.

The three first were never played.

Mr. LEONARD WILLAN.

This Gentleman wrote a Pastoral, called *ASTRAEV, or True Love's Mirrour*, 1651.

Mr.

Mr. ALEXANDER BROME.

This Author published a Volume of Poems and a Translation of *Horace* in his own Name, tho' not wholly done by himself. He published one Dramatic Piece, called

The Cunning Lovers, a Comedy, 1654.

Mr. RICHARD FLECKNOE.

This Author is rendered more famous by Mr. *Dryden*'s Satire called MACK-FLECKNOE, than by any Writings of his own. He wrote several Plays, but could never get but one of them acted.

I. *Love's Dominion*, a Dramatic Pastoral, 1654.

II. *Love's Kingdom*, a Pastoral Comedy, 1665.

III. ERMINIA, *or the Chaste Lady*, a Tragi-Comedy, 1666.

IV. *Damoiselle A-la-mode*, a Comedy, 1667.

V. *The Marriage of* OCEANUS *and* BRITANNIA, a Masque, 1668.

WILLIAM RIDER, M. A.

This Author wrote one Play, called

The Twins, a Comedy, 1655.

Sir RALPH FREEMAN.

This Gentleman wrote one Play, called IMPERIALE, a Tragedy, 1655.

Mr. ROBERT COX,

Was a Comedian in the Reign of King *Charles* I. During the Usurpation he composed several Drolls, *which were* acted by stealth, and published one Interlude. The Title runs thus:

Actæon

Actæon and Diana, with a Pastoral Story of the Nymph *Oenone*, followed by the several conceited Humours of *Bumpkin* the Huntsman, *Hobinal* the Shepherd, Singing *Simpkin*, and *John Swabber* the *Seaman*, 1656.

Mr. THOMAS JORDAN.

This Author was an Actor, and wrote three Plays.

I. *The Walks of Islington and Hogsdon, with the Humours of Woodstreet Compter*, a Comedy, 1657.

II. *Money's an Ass*, a Comedy, 1659.

III. *Fancies Festivals*, a Masque.

Mr. WILLIAM CHAMBERLAIN.

This Author was an old Cavalier, and a Doctor of Physic by Profession, at *Shaftsbury* in *Dorsetshire*. He wrote two Plays.

I. *Love's Victory*, a Tragi-Comedy, in 1658.

II. *The Wits led by the Nose, or a Poet's Revenge*, a Comedy.

GILBERT SWINHOE, Esq;

This Gentleman was born in the County of *Northumberland*, and wrote one Play, called

The unhappy Fair IRENE, a Tragedy, 1658.

PLAYS

PLAYS

WROTE *by Anonymous* AUTHORS *in the 16th* CENTURY, *to the* RESTOATION.

I. *LOOK about you*, a Comedie, 1600.

II. *Fuimus Troes*, the *true Trojans*, beinge a Storie of the *Britaines* valoure at the *Romans* first Invasione, 1600, 1633.

III. *Marcus Tullius Cicero*, his Tragedie, 1600.

IV. *Wealth and Health*, an Interlude, 1602.

V. *Patiente Grizzele*, a Comedie, 1603.

VI. *The Wit of a Woman*, a Comedie, 1604.

VII. *Albumazar*, a Comedie. The Date of this Play is conjectural; but as *Dryden* and several other Authors agree that *Ben Johnson*, from this Foundation, erected his Comedy called the *Alchymist*, which was first acted in 1606, we have placed *Albumazar* in 1604, tho' we have never seen any printed Copy before 1634, when it was acted before King *Charles* I. at *Cambridge*, by the Students of that University.

VIII. *Cæsar* his Revenge, a Tragedie, 1604, 1644.

IX. *Jeronymo*, or the *Spanishe* Tragedie, with the Warres of *Portingale*, and the Deathe of *Don Andrea*. This Play was published by two different Printers in the same Year, 1605.

X. The *Faire Maide* of *Bristol*, a Comedie, 1605.

XI. The Returne from *Parnassus*, or a Scourge for *Simonie*, a Comedie, 1606.

XII. *The Marriage of Witte and Sciences*, an Interlude, 1606.

XIII. *Every Woman in her Humoure*, a Comedie, 1609.

XIV. The *Honeste Lawyer*, a Comedie, 1610, 1631.

XV. *Histriomastrix*, or the *Players Whipped*, a Comedie, 1610.

XVI. Jacke Drume his Entertainmente, or the *Comedie of Pasquil* and *Catharina*, 1611, 1616.

XVII.

XVII. Thorny Abbey, or the London Maide, a Tragi-Comedie, 1613.

XVIII. *Wiley Beguiled*, a wittie Comedie, 1613.

XIX. *Jeronymo is mad again*, or the *Spanishe* Tragedie, containinge the lamentable Ende of Don *Horatio* and *Bellimperia*, with the Deathe of *Jeronymo*, 1615, 1623. We place these together, as the Story and chief Characters are the same; and no Doubt by the Style, were wrote by the same Author.

XX. *Philotus*, a Comedie, 1616.

XXI. *Cupid his Whirligig*, a Comedie, 1616.

XXII. *The Weakest goeth to the Wall*, a Comedie, 1618.

XXIII. The *Honour of Wales*, a Masque, 1619.

XXIV. *James the IVth.* King of *Scotlande*, an Historical Tragedie, 1620.

XXV. *Enoughe is as good as a Feaste*, a pleasaunt Comedie, 1620.

XXVI. *Swetnam* the Woman Hater arraigned by Women, 1620.

XXVII. *Two merrie Milke-Maides*, or the best Words near the Garland, a Comedie, 1620.

XXVIII. *Death of Dido*, a Masque, by R. C. 1621.

XXIX. *Robin Conscience*, an Interlude, 1624.

XXX. *Robin Hood* his Pastoral May-Games, 1624.

XXXI. *Apollo Shroveinge*, an Interlude, 1626.

XXXII. Robin Hood, and his Crew of Soldiers, 1627.

XXXIII. *Aminta*, a Pastorale (from *Tasso*), 1628.

XXXIV. *Pathomachia*, or the Battle of Affections, a Comedie, 1630.

XXXV. *Sicelides, a Piscatory drama*, or Pastoral, 1630.

XXXVI. The *Tragical* and true *History of Arden* of *Feversham*, and his lamentable Death, by the Treacherie of his Wife, and *Blackwill*, and *Shagbags*, 1630, 1633.

XXXVII. *Ignoramus*, Comedia, Authore I. Ruggel, Translated by R. C. 1631.

XXXVIII. *Albion* his *Triumphe*, a Masque, presented by the *King* and *Queen*, and many of the Nobility, 1631.

This

This Masque (sayeth an Author that wrote in 1649,) being set forth on the Holy Sabbath, caused great Heart burnings among the Sober-thinking People of this Nation, and from hence, together with the Act of Sports, produced those Seeds that grew up to Rebellion.

XXXIX. *The Royal Masque*, at *Hampton Court*, personated by the *Queenes Majestie*, and *Ladies*, 1631.

XL. Fair *Em*, the *Miller*, his Daughter of *Manchester*, with the Love of *William the Conqueror*, 1631.

XLI. *Tempe restored*, a Masque, presented at *Whitehall*, by the Queen and her Ladies of Honour, on Shrove Tuesday, 1631.

XLII. *Hoffman* his Tragedie, or Revenge for a Father, 1631.

XLIII. *Massaniello*, or the Rebellion of *Naples*, a Tragi-Comedie, 1631.

XLIV. *A Masque* of *Flowers*, 1632.

XLV. How to chuse a Good Wife from a Bad, a Comedie, 1632, 1634.

XLVI. *Promius* and *Cassandra* in two Parts, 1633.

XLVII. The *Costely Whore*, a Comical Historycal Play, 1633.

XLVIII. *Sir Giles Goose-Cap*, a Wittie Comedie, 1633, 1636.

XLIX. *The Nice Wanton*, a pleasaunt Comedie, 1634.

L. The *Entertainment at Richmond*, a Masque, presented by the most Illustrious *Prince Charles*, to their Majesties, 1634.

LI. Love his Loadstone a Comedie, 1635.

About this Time the *Orthography* began to lose its old Manner, and to be reduced to our modern Way, which was greatly helped by *James Howell*, Esq; *Sir Roger L'Estrange*, and the Dramatic Poets that followed.

LII. A New Trick to cheat the Devil, a Comedy, by R. D. 1636.

LIII. *Lumanalia*, or the Festival of Light, a Masque, 1637.

LIV. *The Valiant Scot*, a Tragi-Comedy, 1637.

LV. Salmacida Spolia, a Masque, presented by *King Charles*, his Queen, and the Nobility, 1637.

LVI.

LVI. The *Sophister*, a Comedie, 1638.

LVII. *The Knave in Grain new vamp'd*, a Comedie, 1640.

LVIII. The Ghost, or the Woman wears the Breeches, a Comedie, 1640.

LIX. *Masquerade Du Ciel*, a Masque, by J. S. supposed to be *James Shirley*, Esq; 1640.

LX. *Mercurius Britannicus*, or the *English Intelligencer*, a Tragi-Comedie. This Piece is a Satire on the Times, no wayes Theatrical, 1640.

LXI. *A Masque* of the *Middle Templers*, 1640.

LXII. *Sicily and Naples*, or the Fatal Union, a Tragedie, 1640.

LXIII. The *Strange Discovery*, a Tragi-Comedy, 1640.

LXIV. *Troas*, a Tragedy, (from *Seneca*) by S. T. 1640.

LXV. *The Scotish Politick Presbyter slain by an English Independant*: or the Independants *Victory over the Presbyterian* Party, a Tragi-Comedie, 1647. This Piece was never intended for the Stage.

LXVI. The Tragedy of *Charles* I. King of *England*, 1649, 1695.

LXVII. *Electra*, a Tragedie from the *Greek* of *Sophocles*, 1649.

LXVIII. *New-Market Fair*, or Mrs. *Parliament's* new Vagaries, a Tragi-Comedie, in two Parts, 1649.

LXIX. *The World's Idol*, or *Plutus* the God of Wealth, a Comedy, from the *Greek* of *Aristophanes*, by H. B. 1650.

LXX. The Queen, or the Excellence of her Sex, a Tragi-Comedy 1653.

LXXI. The *Extravagant Shepherd*, a Pastoral Comedy, 1654.

LXXII. *Phillis of Scyros*, a Dramatic Pastoral Comedy, 1655.

LXXIII. Guy Earl of Warwick, a Tragi-Comedy, 1655.

LXXIV. *Englishmen for Money*, or *Woman will have her Will*, a Comedy, 1656.

LXXV. The Hector, or the False Challenge, a Comedy, *1656.*

LXXVI.

LXXVI. The False Favourite disgraced, and the Reward of Loyalty, a Tragi-Comedy, 1657.

LXXVII. *Orgula, or the Fatal Error*, a Tragedy, 1658.

LXXVIII, *The Prince of Priggs Revels*, a Comedy, 1658. *Hinde* the Robber is the Heroe of this Piece.

LXXIX. The *Cruelty of the Spaniards* in *Peru*, expressed by Vocal and Instrumental Music, and by Art of Perspective in Scenes, 1658, &c. We are told that *Cromwell* not only allowed this Piece to be performed, but actually read and approved of it; and the Reason given was, that it reflected on the *Spaniards*, against whom he was supposed to have formed great Designs.

LXXX. *Venus* and *Adonis*.

LXXXI. The Black-Man.

LXXXII. *Philetus* and *Constantia*.

LXXXIII. King *Ahasuerus* and Queen *Esther*.

LXXXIV. King *Solomon*'s Wisdom.

LXXXV. *Diphilo* and *Granida*.

These last Six Pieces are supposed to be wrote by Mr. *Robert Cox*, Comedian, and are printed in the 2d Part of *Sport upon Sport*, 1659, 1672.

Dra-

Boyle.

Dramatic AUTHORS, *from the* RESTORATION, *to the End of the* 16*th* CENTURY.

Mr. JOHN DANCER.

AN Author born in *Ireland*. He translated three Dramatic Pieces from the *Italian* and *French*.

I. AMYNTA; a Pastoral, 1660. Translated from the *Italian* of *Torquato Tasso*.

II. NICOMEDE; a Tragi-Comedy, 1671.

III. AGRIPPA, *King of* ALBA, or *The False* TIBERINUS, a Tragi-Comedy, 1675.

ROGER BOYLE *Earl of* ORRERY.

A Nobleman of the Kingdom of *Ireland*, eminent both in Arts and Arms; he died in *October* 1679, and wrote seven Plays.

I. *The Black Prince*, a Tragedy, 1660.

II. TRYPHON, a Tragedy.

III. HENRY V. a Tragedy.

IV. MUSTAPHA, a Tragedy. The first Four printed in 1660, in Folio.

V. *Master* ANTHONY, a Comedy, 1671.

VI. GUZMAN, a Comedy, 1693.

VII. HEROD *the Great*, a Tragedy, 1694.

These Plays are all printed together in Folio, 1695.

Mrs. CATHARINE PHILLIPS.

This Lady was born in *Brecknockshire* in *Wales*, and was Cotemporary with *Cowley*, by whom she was greatly admired and commended, as well as by the Earls of *Orrery*, *Roscommon*, *Flatman*, and other eminent Poets. She was commonly called the Matchless ORINDA, on account of an Epistolary Correspondence

dence carried on between her and Sir *Charles Cotterel*, under the feigned Names of *Orinda* and *Polyarchus*; their Letters are printed in one Volume.

She died of the small Pox in the 31st Year of her Age, in the Year 1664; and published two Plays, chiefly translated from *Corneille*.

I. HORACE; a Tragedy, 1678. Sir *John Denham* added a fifth Act to this Play.

II. *Pompey*; a Tragedy, 1678.

Mr. JOHN FOUNTAIN.

This Gentleman wrote one Play, called *The Reward of Virtue*; a Comedy, 1661.

Mr. GEORGE CARTWRIGHT.

This Gentleman lived at *Fulham*, and gave the Public one Play, called *Heroic Love*, or *The Infanta of* SPAIN; a Tragedy, 1661.

Mr. FYFE.

The Author of one Play, called *The Royal Martyr*, or *King* CHARLES I. 1661.

Mr. THOMAS MERITON.

This Author has published two Plays.

I. *Love and War*; a Tragedy, 1661.

II. *The Wandring Lover*; a Tragi-Comedy.

Sir JOHN DENHAM, *Knight of the Bath*.

This Gentleman was the Son of Sir *John Denham* of *Horsley* in the County of *Essex*, but was born in *Ireland*

land; his Father being at the Time of his Birth, a Judge and Lord Chief Baron of the *Exchequer* in that Kingdom. He was brought over from thence very young, upon his Father's Promotion to the Exchequer in *England*; and in the Year 1631, he was sent to *Trinity College, Oxon.* He remained there some Years: and afterwards coming to *London*, studied the Civil Law. On the breaking out of the grand Rebellion, he got Admission to King *Charles* I. by the Assistance of *Hugh Peters*, being then employed in a Message from the Queen: This Negotiation he performed so well, that he was intrusted by the King to take care of his Letters of Correspondence at Home and Abroad, privately in *London*; Mr. *Cowley*'s Hand being known (who attended the King Abroad and Corresponded with Sir *John*) he was discovered, and obliged to make his Escape beyond Sea, where he afterwards gave his Attendance on King *Charles* II. till the Time of the *Restoration*. The King oftentimes gave him Subjects to write upon for the Diversion of his melancholy Hours, wherein the Poet seldom fell short of his Master's Expectation.

His Majesty made him Surveyor General of his Royal Buildings; and at his Coronation created him Knight of the *Bath*. He wrote several Poems, and made several Translations. Among the first his *Cowper*'s *Hill* is very justly admired.

He wrote one Play, called

The Sophy; a Tragedy, 1661.

Sir *John* died, at *Whitehall*, in the Year 1668, and was buried in *Westminster-Abbey*.

WILLIAM *Duke of* NEWCASTLE.

This Nobleman was of the antient and illustrious Family of *Cavendish*; and not only a Poet himself, but a great Encourager of Poetry in others, and accounted the *Mecœnas* of the Age he lived in. He was a Man of Bravery, a great Statesman, and so zealous

an Assertor of the Royal Cause, that he continued in Exile with King *Charles* II. till his happy Restoration.

He wrote five Plays.

I. *The Country Captain*; a Comedy.

II. *The Exile*; a Comedy.

III. *The Triumphant Widow*, a Comedy, 1677.

IV. *The Humorous Lovers*; a Comedy, 1679.

V. *The Variety*; a Comedy.

Margaret Duchess of NEWCASTLE.

The Consort of the above-mentioned noble Duke, wrote the following Dramatic Pieces.

I. *The Female Academy*; a Comedy, 1662.

II. *Love's Adventures*; a Comedy, Part I.

III. The second Part.

IV. *Nature's three Daughters, Beauty, Love, and Wit*; a Comedy.

V. Second Part of ditto.

VI. *The Apochryphal Ladies*; a Comedy.

VII. *Public Wooing*; a Comedy.

VIII. *Matrimonial Troubles*, First Part, a Comedy.

IX. Second Part, a Tragedy.

X. *The Unnatural Tragedy*.

XI. *Bell in Campo*; a Tragedy.

XII. Ditto second Part.

XIII. *The Comical Hash*; a Comedy.

XIV. *The Lady's Contemplation*; a Comedy.

XV. Second Part.

XVI. *Youth's Glory*, and *Death's Banquet*; a Tragedy.

XVII. Second Part.

XVIII. *Wit's Cabal*; a Comedy.

XIX. Second Part.

XX. *Several Wits*; a Comedy.

XXI. *Religions*; a Comedy.

XXII. *The Convent of Pleasure*; a Comedy.

XXIII. *The Sociable Companions*: or *Female Wits*, a Comedy.

XXIV.

XXIV. *The Presence*; a Comedy.
XXV. *The Bridals*; a Comedy.
XXVI. *The Blazing World*; a Comedy.
XXVII. Ditto Second Part.

Most of these Pieces are only short Scenes, and never intended for the Stage.

Her Grace published two Volumes in Folio, containing her Poems, her own Life, and the Life of the Duke her Husband, in *English* and *Latin*, printed in the Year 1668.

Sir SAMUEL TUKE.

This Gentleman was of the County of *Essex*, and a Colonel in the Army. He wrote one Play, taken from the *Spanish* of *Don Pedro Calderon*, called

The Adventures of five Hours; a Tragi-Comedy, 1662.

Mr. JOHN WILSON.

This Gentleman, who lived in *Ireland*, in the Reign of King *Charles* II. and was Recorder of *Londonderry*, was the Author of four Plays.

I. ANDRONICUS COMMENIUS; a Tragedy, 1663.
II. *The Projectors*; a Comedy, 1665.
III. *The Cheats*; a Comedy, 1671.
IV. BELPHEGOR, or *The Marriage of the Devil*; a Comedy, 1690.

Mr. RICHARD HEAD.

This Author was the Son of a Clergyman in *Ireland*, who was murdered in the Massacre there in the Year 1641.

He was some Time at the University of *Oxford*; but removing from thence to *London*, he followed the Trade of a Bookseller, and was afterwards Partner with Mr. *Kirkman* in St. *Paul's* Church-Yard.

He was Author of the first Part of *The English Rogue*, and some other Pieces, and of one Play, called

Hic & ubique, or *The Humours of Dublin*; a Comedy, 1663.

Mr. ALEXANDER GREEN.

An Author who wrote one Play, called

The Politician cheated; a Comedy, 1663.

Sir ROBERT STAPLETON.

This Author was one of the Gentlemen Ushers to King *Charles* II. and much in Favour with that Prince. He translated *Juvenal* and *Musæus*; and wrote the following Plays.

I. *The slighted Maid*; a Comedy, 1663.

II. HERO *and* LEANDER; a Tragedy, 1669.

Mr. JAMES GREBER.

The Author of one Piece, called

The Loves of ERGASTO, a Dramatic Pastoral, 1664.

Right Honourable HENRY, *Lord Viscount* FAULKLAND.

This Nobleman (Son of the great Lord *Faulkland*,) was eminent for his Parts and Spirit. He died in 1643.

King *Charles* I appointed him Lord Lieutenant of *Oxfordshire*; and he is celebrated by the Muse of *Cowley*.

He wrote one Play, called

The Marriage Night; a Tragedy, 1664.

THOMAS

THOMAS KILLEGREW, Esq;

This Gentleman was Groom of the Bed-Chamber to King *Charles* II. He attended his Majesty in his Exile, during which Time he made the Tour of *France*, *Italy* and *Spain*.

He was sent Resident to the State of *Venice* in the Year 1651. and was accounted a Man of great Wit.

He wrote the eleven following Plays, nine of which were composed in his Travels.

I. *The Parson's Wedding*; a Comedy, 1664.

II. BELLAMIRA *her Dream*, or *Love of Shadows*; a Tragi-Comedy.

III. BELLAMIRA *her Dream*, Part Second.

IV. CICILIA *and* CLORINDA, or *Love in Arms*; a Tragi-Comedy.

V. CICILIA *and* CLORINDA, Part II.

VI. CLARAXILLA, a Tragi-Comedy.

VII. *The Prisoners*; a Comedy.

VIII. *The Princess*, or *Love at first Sight*, a Tragi-Comedy.

IX. *The Pilgrim*, a Tragedy.

X. THOMASO, or *The Wanderer*, a Comedy.

XI. THOMASO, or *The Wanderer*, Part II.

These Plays are all collected in one Volume Folio, printed in 1664.

THOMAS PORTER, Esq;

Wrote two Plays.

I. *The Carnival*; a Comedy, 1664.

II. *The Villain*; a Tragi-Comedy, 1670.

EDMUND WALLER, Esq;

This Gentleman was the Son of *Robert Waller* of *Agmondesham*, in the County of *Buckingham*, Esq; and his Mother was of the antient Family of the *Hampdens*, in the same County. His Father, who died when he

was very young, left him an Estate of between three and four thousand Pounds a Year; and his Mother sent him to *Eton* School, from whence he removed to the University of *Cambridge*.

He began to write at sixteen Years of Age, and was so early ripe for Business, that at seventeen he was chosen into the last Parliament of King *James* I. as Representative for the Borough of *Agmondesham*.

During the Usurpation of *Oliver Cromwell*, he was concerned in a conspiracy to recover the City of *London* into the King's Hands; but being betrayed by his Sister, he was fined 10,000l. and suffered Banishment.

After the Restoration of the Royal Family, he was greatly regarded by King *Charles* II. as he was a Man of great Wit, and an exalted Genius: He was looked upon as one of the first Refiners of the *English* Versification. Besides several fine Poems, he assisted in two Dramatic Pieces, and died at *London* in the Year 1688; but was buried in *Beaconsfield* Church-yard in *Buckinghamshire*, near the Vault of his Family, where a Monument is erected over him. The Plays he was concerned in were

I. *Pompey the Great*; a Tragedy, 1664.

He altered the last Act of *Fletcher*'s *Maid's Tragedy*, to make it end as a Comedy.

The Hon. Sir ROBERT HOWARD.

This Gentleman, Brother to the Earl of *Berkshire*, was not only an admirable Poet himself, but a generous Patron and great Encourager of Learning in others. He wrote six Plays,

I. *The Committee*, or *the Faithful Irishman*; a Comedy, 1665.

II. *The Indian Queen*, a Tragedy, 1665.

III. *The Surprizal*; a Tragi-Comedy, 1665.

IV. *The Great Favourite*, or *The Duke of Lerma*; a Tragi-Comedy, 1688.

V. *The*

V. *The Blind Lady*; a Comedy, 1696.

VI. *The Vestal Virgin*; or *The Roman Ladies*; a Tragedy, 1697.

Sir WILLIAM KILLEGREW.

This Author was Vice-Chamberlain to *Katharine*, Queen Dowager, and wrote five Plays.

I. PANDORA, or *The Converts*, a Tragi-Comedy, 1666.

II. ORMASDES, a Tragi-Comedy, 1666.

III. SELINDRA; a Tragi-Comedy, 1666.

IV. *The Siege of* URBIN; a Tragi-Comedy, 1666.

V. *The Imperial Tragedy*, 1669.

Mr. ABRAHAM BAILEY.

This Gentleman was a Member of the Society of *Lincoln's-Inn*, and wrote one Play, called *The Spightful Sister*, a Comedy, 1667.

Mr. THOMAS LUPTON.

This Author wrote one Play, called *All for Money*; a Tragedy, 1667.

JOHN WESTON, Esq;

This Author wrote one Play, called *The Amazonian Queen*, or, *The Amours of Thalestris*, and *Alexander the Great*; a Tragi-Comedy, 1667.

EDWARD HOWARD, Esq;

An Author of the noble Family of the Earl of *Berkshire*, who wrote four Plays:

I. *The Usurper*; a Tragedy, 1668.

II. *Six Days Adventure*, or *The New Utopia*; a Comedy, 1671.

III. *A Woman's Conquest*; a Tragi-Comedy, 1677.
IV. *The Man of New-Market*; a Comedy, 1678.

Sir CHARLES SEDLEY, Bart.

This Accomplished Gentleman was descended from an ancient Family in the County of *Kent*.

He was married young, to a rich *Roman* Catholick Lady, by whom he had one Daughter; but the Difference of Religion between them soon produced a Separation, by consent of both Parties.

This Daughter was taken by the Mother, educated in her own Religion, and afterwards became Mistress to King *James* II. who created her Countess of *Dorchester*, and had by her the late Duchess of *Buckinghamshire*.

But as the Disgrace of the Daughter was not to be wiped of by the Honours conferred upon her, but rather rendered more conspicuous; it is not to be wondered at, that, at the *Revolution*, we find Sir *Charles* Zealous in the Interest of the Prince of *Orange*, insomuch that on his being reproved by the opposite Party, he replied, *He hated Ingratitude, and since the King had been so kind in giving his Daughter the Title of* Countess, *to return the Obligation, he would by all means make the Princess of* Orange, *his Daughter, a* Queen.

Sir *Charles* was a great Favourite at the Court of King *Charles* II. He lived to a great Age; and, to the last, retained his Humour and Integrity. Besides a Volume of excellent Poems, he wrote the following Plays.

I. *The Mulberry Garden*; a Comedy, 1668.

II. ANTHONY *and* CLEOPATRA; a Tragedy, 1677.

III. BELLAMIRA, or *The Mistress*, a Comedy, 1687.

IV. *Beauty the Conqueror*, or *the Death of* MARK ANTHONY, a Tragedy; in imitation of the *Roman* Way of Writing, 1702.

V. *The Grumbler*, a Comedy of three Acts, from *the French*.

VI. *The*

VI. *The Tyrant King of Crete*, a Tragedy.

These two last were not printed till after his Death.

Sir THOMAS St. SERFE.

This Gentleman was of *North-Britain*, and wrote one Play, called

TARUGO's *Wiles*, or *The Coffee-House*; a Comedy, 1668.

Mr. THOMAS THOMPSON.

This Author published two Plays.

I. *The English Rogue*; a Comedy, 1668.

II. *Mother* SHIPTON, *her Life*; a Comedy, 1671.

Sir GEORGE ETHERIDGE.

This Gentleman first applied himself to the Law: But he soon quited that crabbed Study for the more agreeable Amusement of Poetry; and he gained great Applause by his Productions in that Science. He was married very young to a Lady of considerable Fortune, and being in Favour with King *James* II. was Knighted by him, and sent Envoy to *Hambourg*. Upon the *Abdication* of that Prince, he followed his Fortunes, and died in *France*. He wrote three Dramatic Pieces:

I. *The Comical Revenge, or Love in a Tub*, a Comedy, 1669.

II. *She would if she could*; a Comedy, 1671.

III. *The Man of Mode*, or Sir FOPLING FLUTTER; a Comedy, 1676.

His Plays and Poems are printed in one Volume.

THOMAS SHADWELL, Esq;

He was a Gentleman of a good Family in the County of *Stafford*, and was much esteemed for his Talent in Comedy.

Mr. *Shadwell* succeeded *Dryden* as Poet *Laureat*, when *Dryden* embraced the Roman Perswasion; but at the Death of *Shadwell*, in 1692, by becoming Protestant again, he was reinvested with the Laurel. Mr. *Shadwell*'s Merit as a Writer, is greatly established by those two Lines of the Witty Earl of *Rochester*.

None seem to touch upon true Comedy,
But hasty Shadwell, *and slow* Wycherly.

His Dramatic Pieces are

I. *The Royal Shepherdess*, a Tragi-Comedy, 1669.
II. *The Sullen Lovers*, or *The Impertinents*; a Comedy, 1670.
III. *The Humourists*; a Comedy, 1671.
IV. *The Miser*; a Comedy, 1672.
V. *Psyche*; an Opera, 1675.
VI. *Epsom Wells*; a Comedy, 1676.
VII. *The Libertine*; a Tragedy, 1676.
VIII. *The Virtuoso*; a Comedy, 1678.
IX. *Timon of Athens*, or *The Man-Hater*, altered from *Shakespear*, a Tragedy, 1678.
X. *The True Widow*; a Comedy, 1679.
XI. *The Woman Captain*; a Comedy, 1680.
XII. *The Lancashire Witches*, a Comedy, 1682.
XIII *The Amorous Bigot*, or *Teague O Divelly, the Irish Priest*, a Comedy, 1683.
XIV. *The 'Squire of Alsatia*; a Comedy, 1688.
XV. *Bury-Fair*; a Comedy, 1689.
XVI. *The Scowrers*; a Comedy, 1691.
XVII. *The Volunteers*; or *The Stock-Jobbers*, a Comedy, 1693.

JOHN DRYDEN, Esq;

Poet Laureat to King *Charles* II. and King *James* II. was descended from an ancient Family in *Northamptonshire*, Son of *Erasmus Dryden*, of *Tichmarch*, Esq; He

He had his first Education, as a King's Scholar in *Westminster*-School, under the Learned Dr. *Busby*, and in the Year 1650, was elected from thence to *Trinity-College, Cambridge*.

Mr. *Congreve*, in the Dedication of his Dramatic Works to the Duke of *Newcastle*, gives him the following Character.

'Mr. *Dryden* had personal Qualities to challenge both Love and Esteem from all who were truly acquainted with him: He was of a Nature exceedingly humane and compassionate, easily forgiving Injuries, and capable of a prompt and sincere Reconciliation with those who had offended him. Such a Temperament is the only solid Foundation of all moral Virtues and sociable Endowments. His Friendship, where he professed it, went much beyond his Professions; tho' his Hereditary Income was little more than a bare Competency.

'As his Reading had been very extensive, so was he very happy in a Memory tenacious of every thing that he read. He was not more possessed of Knowlege than he was communicative of it: But then his Communication of it was by no means Pedantic, or imposed upon the Conversation; but just such, and went so far, as by the natural Turns of the Discourse, in which he was engaged, it was necessarily promoted or required.

'He was extreme ready and gentle in his Correction of the Errors of any Writer, who thought fit to consult him; and full as ready and patient to admit of the Reprehension of others, in Respect of his own Oversights or Mistakes. He was of very easy, I may say of very pleasing Access, but somewhat slow, and as it were diffident in his Advances to others. He had something in his Nature that abhorred Intrusion into any Society whatsoever. Indeed it is to be regretted that he was rather blameable in the other Extreme; for by that Means, he was personally less known; and consequently his Character might become liable both to Misapprehension and Misrepresentation.

'To

'To the best of my Knowledge and Observation, 'he was, of all Men that ever I knew, one of the 'most modest, and the most easily to be discountenan-'ced in his Approaches, either to his Superiors or 'his Equals.'

'As to Mr. *Dryden*'s Writings, I shall not take up-'on me to speak of them; for to say little of them, 'would not be to do them right, and to say all that I 'ought to say, would be to be very voluminous. But 'I may venture to say in general Terms, that no Man 'has written in our Language so much and so various 'Matter, and in so various Manners, so well. Ano-'ther thing I may say was very peculiar to him; 'which is, that his Parts did not decline with his 'Years; but that he was an improving Writer to his 'last, even to near seventy Years of Age, improving 'even in Fire and Imagination, as well as in Judg-'ment; witness his Ode on St. *Cecilia's Day*, and his 'Fables, his last Performances.

'He was equally excellent in Verse and in Prose: 'His Prose had all the Clearness imaginable, together 'with all the Noblenesses of Expression, all the Graces 'and Ornaments proper and peculiar to it, without 'deviating into the Language or Diction of Poetry. 'I make this Observation only to distinguish his Style 'from that of many Poetical Writers, who meaning 'to write harmoniously in Prose, do in truth often 'write meer blank Verse.

'His Versification and his Numbers he could learn 'of no body: For he first possessed those Talents in 'Perfection in our Tongue: And they who have best 'succeeded in them since his Time, have been in-'debted to his Example; and the more they have 'been able to imitate him, the better have they suc-'ceeded.

'As his Style in Prose is always specifically diffe-'rent from his Style in Poetry; so on the other hand in 'his Poems, his Diction is, wherever his Subject re-'quires it, so Sublime, and so truly Poetical, that its 'Essence, like that of pure Gold, cannot be destroyed.

Take

'Take his Verses and divest them of their Rhimes, 'disjoint them in their Numbers, transpose their Ex-'pressions, make what Arrangement and Disposition 'you please of his Words, yet shall there eternally be 'Poetry, and something which will be found incapa-'ble of being resolved into absolute Prose; an incon-'testable Characteristic of a truly Poetical Genius.

'I will say but one Word more in General of 'his Writings; which is, that what he has done in 'any one Species, or distinct Kind, would have been 'sufficient to have acquired him a great Name. If 'he had written Nothing but his Prefaces, or nothing 'but his Songs, or his Prologues, each of them would 'have intitled him to the Preference and distinction of 'excelling in this Kind.'

He died in *London*, in the Year 1700, in the 67th Year of his Age, and was buried with great Funeral Pomp, in *Westminster-Abbey*, at the Expence of the Lord *Jefferies*. Above twenty Years after, his Grace *John Sheffield* Duke of *Buckinghamshire* erected a Monument to his Memory, with his Busto on it, near those of *Cowley*, *Chaucer*, &c. on which he ordered no other Inscription than

JOHN DRYDEN.

Mr. *Dart*, in his Poem called *Westminster-Abbey*, after giving us a short Sketch of *Dryden*, says

This Sheffield *knew, nor trifled with his Fame;*
But only bade the Busto bear his Name.

Mr. *Dryden*'s Dramatic Pieces are,

I. *The Wild Gallant*; a Comedy, 1669.

II. *The Indian Emperor*, or *the Conquest of Mexico* by the *Spaniards*, a Tragedy, *being the Sequel of the Indian Queen*, 1670.

III. *An Evening's Love*, or *the Mock Astrologer*, a Comedy, 1671.

IV. *Marriage A-la-mode*, a Comedy, 1673.

V. Am-

V. *Amboyna*, a Tragedy, 1673.

VI. *The Mistaken Husband*; a Comedy, 1675.

VII. AURENG-ZEBE, or *The Great Mogul*; a Tragedy, 1676.

VIII. *The Tempest*, or *The Inchanted Island*; a Comedy, 1676. This is altered from *Shakespear* by Mr. *Dryden* and Sir *William Davenant*.

IX. *Feigned Innocence*, or Sir MARTIN MAR-ALL; a Comedy, 1678.

X. *The Assignation*, or *Love in a Nunnery*; a Comedy, 1678.

XI. *The State of Innocence*, or *the Fall of Man*; an Opera, never intended for the Stage, 1678.

XII. *The Conquest of Granada by the Spaniards*, in two Parts, 1678.

XIII. *All for Love*, or *The World well Lost*; a Tragedy, 1678.

XIV. *Tyrannic Love*, or *The Royal Martyr*; a Tragedy, 1679.

XV. TROILUS *and* CRESSIDA, or *Truth found too late*; a Tragedy, 1679.

XVI. OEDIPUS *King of* THEBES; a Tragedy, 1679. Mr. *Dryden* and Mr. *Lee* wrote this Play jointly.

XVII. *Secret Love*, or *the Maiden Queen*; a Tragi-Comedy, 1679.

XVIII. *The Rival Ladies*; a Tragi-Comedy, 1679.

XIX. LIMBERHAM; or *The Kind Keeper*, a Comedy, 1680.

XX. *The Spanish Fryar*, or *The Double Discovery*; a Tragi-Comedy, 1681.

XXI. *The Duke of* GUISE; a Tragedy, 1683.

XXII. ALBION, *and* ALBANUS; an Opera, 1685.

XXIII. *Don* SEBASTIAN *King of* PORTUGAL; a Tragedy, 1690.

XXIV. *King* ARTHUR, or *The British Worthy*; a Tragedy, 1691.

XXV. AMPHITRYON, or *The Two Socia's*; a Comedy, 1691.

XXVI.

XXVI. CLEOMENES, *The Spartan Hero*; a Tragedy, 1692.

XXVII, *Love Triumphant*, or *Nature will prevail*; a Tragi-Comedy, 1694.

Mr. MATTHEW MEDBOURN.

This Author was an Actor, and being a *Roman Catholic*, and concerned in the *Popish Plot*, was committed to *Newgate*, where he died. He brought the following Piece on the Stage.

Tartuffe, or *The French Puritan*; a Comedy, 1670.

JOHN WILMOT *Earl of* ROCHESTER.

This Witty Nobleman was born at *Ditchly* in *Oxfordshire* in 1648, and the Son of *Henry* Lord *Wilmot*, who through almost insuperable Difficulties, carried of King *Charles* II. after the Battle of *Worcester*.

He received an Education suitable to his Rank, and through a lively Genius and a natural Propensity to Learning, could repeat almost every line of *Horace*, *Virgil* and *Ovid*, before he was sent to the University of *Oxford*.

He made the Tour of *Europe*, and returned from his Travels at Eighteen Years of Age. Nor was he long at Court when he entered a Volunteer under the Earl of *Sandwich* and Sir *Edward Spragge*; and in that Memorable Sea-fight with *Van Trompe*, gave signal Proofs of his Courage.

On his Return he gave into all the Pleasures of the Court and Town, of Love and Wine; which at that Time were carried to a prodigious Excess, under the Smiles of a Monarch, formed by Nature for the Enjoyment of the most elegant Desires.

His Talent for Satire was admirable; he spared nobody, not even his Majesty, who at length banished him

him the Court, for a Satire made directly on him: *Villiers* Duke of *Buckingham* being disgraced about the same Time, these two Noblemen resolved to go in search of Adventures, and in Pursuance of this Resolution took an Inn on the Road to *Newmarket*, where each in his Turn officiated as Master. But as it would take too much room to relate their Adventures, we shall pass them over, and only add, that his Majesty soon after coming that Way, found them both at their Posts, took them into Favour, and carried them with him to *Newmarket*.

But as Beauty generally owes it's Ruin to its own Charms, so did my Lord's; the uncommon Charms of whose Person and Conversation, drew him into a continued round of Excess, which brought on a Consumption. He retired to the Lodge at *Woodstock* Park, where he died on the 26th of *July*, 1680, and in the 33d Year of his Age.

He was attended during the greatest Part of his Illness by the Reverend Doctor *Burnet*, (afterwards Bishop of *Salisbury*,) by whose Pious Instructions he looked back with Horror on his past Life, and ended it full of Repentance. Besides his Poems on different Occasions, (some deservedly esteemed),

He altered one Play from *Beaumont* and *Fletcher*, *viz.*

VALENTINIAN; a Tragedy, 1670.

Mrs. FRANCES BOOTHBY.

This Lady wrote one Play, called

MARCELIA, *or The Treacherous Friend*, a Tragi-Comedy, 1670.

CHARLES COTTON Esq;

This Gentleman was of a very good Family in *Staffordshire*. He translated one of *Corneille's* Plays, called

HORACE, a Tragedy, 1671.

He also published a Volume of Poems, on several *Occasions*, *The Wonders of the Peak in Derbyshire*, and *Virgil Travestie*.

Mrs.

Mrs. APHRA BEHN,

Was descended from a good Family in the City of *Canterbury*, and was born some time in the Reign of King *Charles* I. Her Father's Name was *Johnson*, who, being a Relation to the Lord *Willoughby*, was appointed Lieutenant General of *Surinam*. He embarked for his Government, and died in the Voyage; but his Family arrived at *Surinam*, where our Authoress became acquainted with the Story and Person of the *American* Prince *Oroonoko*, whose Adventures she has so feelingly described in the celebrated Novel of that Name.

When she returned to *England*, she was married in *London* to Mr. *Behn*, a Merchant of *Dutch* Extraction: And during the *Dutch* War King *Charles* II. thought her a proper Person to be employed in some important Affairs, which occasioned her going to *Antwerp*. By her Intrigues while she was in that City, she discovered the Design, formed by the *Dutch*, of sailing up the *Thames*, and burning the *English* Ships in their Harbours; and this she communicated to the Court of *England*; but her Intelligence, tho' well-grounded, as appeared by the Event, being only laughed at, she laid aside any farther Thoughts of State Affairs, and amused herself during the rest of her Stay at *Antwerp*, with the Gallantries of the Place. In her Return to *England* she embarked at *Dunkirk*, and was very near being lost in the Passage; for the Ship being driven on the Coast, foundered within Sight of Land; but by the Assistance of Boats from the Shore, all that were on board were saved.

After her Arrival at *London*, she dedicated the rest of her Life to Pleasure and Poetry.

She published, besides seventeen *Plays*, three Volumes of *Miscellany Poems*, two Volumes of *Histories* and *Novels*. She likewise translated Mr. *Fontenelle's History of Oracles*, and *Plurality of Worlds*, to which

she annexed, *An Essay on Translation*, and *translated Prose*. The Paraphrase of OENONE's *Epistle to* PARIS, in the *English* Translation of *Ovid's Epistles*, *Love Letters between a Nobleman and his Sister*, and a Volume of *Love Letters* with *Poems*, called *Lycidas*, or the *Lover in Fashion*.

Mrs. *Behn* died, after a long Indisposition, on the 16th of *April* 1689, and was buried in the Cloyster of *Westminster-Abbey*, with a plain black Marble Stone over her, on which was this Inscription:

Mrs. *Aphra Behn*,
died *April* the 16th,
1689.

Here lies a Proof, that Wit can never be
Defence enough against Mortality.

Revived by Thomas Waine, *in respect to so bright a Genius.*

Her Dramatic Pieces are,

I. ABDELAZER, *or the Moor's Revenge*, a Tragedy, 1671. This is only an Improvement of *Marlow's Lust's Dominion, or the Lascivious Queen.*

II. *The amorous Prince, or the curious Husband*, a Comedy, 1671.

III. *Forced Marriage, or the Jealous Bridegroom*, a Tragedy 1671.

IV. *The Dutch Lover*, a Comedy, 1673.

V. *The Town Fop, or Sir* TIMOTHY TAWDRY, a Comedy, 1677.

VI. *The Rover, or the Banished Cavaliers*, a Comedy, 1st Part, 1677.

VII. *The feigned Courtezans, or A Night's Intrigue*, a Comedy, 1679.

VIII. *The Rover, or the banished Cavaliers*, a Comedy, 2d Part, 1681. The two Plays of *The Rover*, are founded on *Don Thomaso, or the Wanderer*, of *Killigrew*.

IX. *Sir* PATIENT FANCY, a Comedy, 1678.

X.

GEORGE VILLIERS

Duke of Buckingham.

X. *The Round Heads, or The Good old Cause*, a Comedy, 1682.

XI. *The False Count, or A New Way to play an old Game*, a Comedy, 1682.

XII. *The City Heiress, or Sir* TIMOTHY TREATALL, a Comedy, 1682.

XIII. *The young King, or The Mistake*, a Tragi-Comedy, 1683.

XIV. *The Lucky Chance, or the Alderman's Bargain*, a Comedy, 1687.

XV. *The Emperor of the Moon*, a Farce, 1687.

XVI. *The Widow Ranter, or the History of* BACON *in* VIRGINIA, a Tragi-Comedy, 1690, after the Author's Death.

XVII. *The younger Brother, or The Amorous Jilt*, a Comedy, published also after her Death,

Mr. EDWARD REVET.

The Author of one Play, called

The Town-Shifts, or *The Suburb-Justice*; a Comedy, 1671.

GEORGE VILLIERS *Duke of* BUCKINGHAM.

This Nobleman was Son of *Villiers* Duke of *Buckingham* stabbed by *Felton*. He flourished in the Reign of King *Charles* II. and was one of the Chief Ornaments of that Prince's Court, the Scourge of *Dryden*; and through his Hatred to that Poet, supported *Settle* the City *Bard* against him. *Dryden* was certainly severe in his Turn against the Duke in his *Achitophel*. This Nobleman meeting *Dryden* in St. *James's* Park, just after this Poem was published, gave him several smart Strokes with his Cane, repeating — *That is the Reward of thy Scurrility! but* [illegible]*wever*, said the Duke (at the same Time giving him a Purse of Gold) *Here is some Recompence for thy Wit.*

His Dramatic Pieces are,

I. *The Rehearsal*, a Comedy, 1671.

II. *The Chances*, a Comedy, altered from *Fletcher*.

Mr. WILLIAM JOYNER.

This Gentleman was born in *Oxfordshire*, and Fellow of *Magdalen-College*, till he changed his Religion, when he voluntarily resigned.

He was replaced in the same College again in the Reign of King *James* II. on the new modelling the University by the Ecclesiastical Commissioners; but at the Revolution, all the Fellows were again removed, and the *Protestant* Members replaced. He wrote one Play, called

The Roman Empress, a Tragedy, 1671.

JAMES HOWARD, Esq;

A Gentleman of the noble Family of *Howard* Earl of *Berkshire*, who wrote two Plays.

I. *All Mistaken*, or *The Mad Couple*; a Comedy, 1672.

II. *The English Monsieur*; a Comedy, 1674.

Mr. JOHN LACY.

This Author was born at *Doncaster* in *Yorkshire*, was first bred a Dancing-Master, then went into the Army, being a Lieutenant and a Quarter-master; and afterwards turned Player, in which Profession he was so excellent, that King *Charles* the Second, had his Picture painted, which is now at *Windsor*, in three several Characters: *Teague* in the *Committee*, *Scruple* in the *Cheats*, and *Gallyard* in the *Variety*. He wrote four Dramatic Pieces.

I. *The Dumb Lady*, or *The Farrier made a Physician*; a Comedy, 1672.

II. *Old Troop*, or *Monsieur Ragou*; a Comedy, 1673.

III.

III. *Sauny the Scot*, or *The Taming of a Shrew*; a Comedy, altered from *Shakespear*, 1677.

IV. Sir HERCULES BUFFOON, or *The Poetical Squire*; a Comedy, 1684.

Mr. RICHARD TUKE.

The Author of one Religious Play, called *The Divine Comedian*, or *The Right Use of Plays*, a Sacred Tragi-Comedy, 1672.

Mr. JOHN COREY.

A Gentleman who wrote one Play, called *The Generous Enemies*, or *The Ridiculous Lovers*, a Comedy, 1672.

WILLIAM WICHERLY, Esq;

This Gentleman was born at *Wem* in *Shropshire*. He was sent to the University young, and afterwards entered of the *Middle-Temple*; but soon quitted the Study of the Law, for that of the Muses; and tho' his Father, who had a handsome Estate, made him but a scanty Allowance, yet he made shift to keep the politest Company in Town, in the merry Reign of King *Charles* II. who had himself a great Regard for him.

He was in the 20th Year of his Age married to the Countess of *Drogheda*, who settled her whole Fortune upon him: but his Title being disputed after her Death, his expensive Law-Suits, and some other Demands upon him, put it out of his Power to satisfy the Impatience of his Creditors, who flung him into a Prison, where he languished for near three Years, and might have remained much longer, if his good Fortune had not sent King *James* II. to the Theatre to see his *Plain Dealer*, where he was so charm'd with that Comedy, that he gave an Order for the immediate Payment of his Debts, which was not done

done compleatly, he not delivering in a full Account of them.

His Father did not die till he was pretty much advanced in Years, and then left him his Estate without the Power of raising Money upon it, to pay the Remainder of his Debts. But having the Power to make a Jointure, he married when he was almost in his Grave, to a young Lady named *Jackson*, with a Fortune of about 1500*l.* a part of which he applied to the Use of his Creditors, which eased his Mind of a heavy Burthen before he expired, and that was about eleven Days after the celebration of his Nuptials, in the Year 1715, and in the 80th Year of his Age. He lies buried in the Vault of *Covent-Garden* Church.

His Dramatic Pieces are,

I. *Love in a Wood*, or *St. James's Park*, a Comedy, 1672.

II. *The Gentleman Dancing-Master*, a Comedy, 1673.

III. *The Plain Dealer*, a Comedy, 1678.

IV. *The Country Wife*, a Comedy, 1683.

Besides his Plays, he has wrote and published a large Volume of Poems in Folio.

Mr. SAMUEL PORDAGE.

A Gentleman of *Lincoln's-Inn*, who wrote two Plays.

I. HEROD *and* MARIAMNE; a Tragedy, 1673.

II. *The Siege of* BABYLON, a Tragi-Comedy, 1678.

Mr. EDWARD RAVENSCROFT.

This Gentleman was of a good Family, and entered of the *Middle Temple*. He wrote eleven Dramatic *Pieces*.

I. The

I. *The Careless Lovers*, or *The Conceited Travellers*; a Comedy, 1673.

II. MAMAMOUCHI, or *The Citizen turned Gentleman*; a Comedy, 1675.

III. SCARAMOUCH *a Philosopher*, HARLEQUIN *a School-Boy*, BRAVO *a Merchant, and Magician*; a Comedy, 1677.

IV. *The Wrangling Lovers*, or *The Invisible Mistress*; a Comedy, 1677.

V. *King* EDGAR *and* ALFREDA; a Tragedy, 1677.

VI. *The English Lawyer*, a Comedy, 1678. This is a Translation of a *Latin* Play called *Ignoramus*.

We have in our Possession a Manuscript Translation of this Comedy, which by the Quotations has been often acted, and by the Style we conjecture is translated by Mr. *Cartwright*.

VII. *The London Cuckolds*; a Comedy, 1683.

VIII. *Dame* DOBSON, or *The Cunning Woman*; a Comedy, 1684.

IX. *The Canterbury Guests*, or *A Bargain Broken*; a Comedy, 1695.

X. *The Anatomist*, or *The Sham Doctor*; a Farce, 1697.

XI. *The Italian Husband*; a Tragedy, 1697.

Mr. FISHBOURN.

A Member of *Grey's Inn*, the Author of an Obscene Piece, not fit to be read, called

Sodom; falsely ascribed to the Lord *Rochester*.

Mr. ELKANAH SETTLE.

Formerly City Poet, and the last in that Office. The Business of these *Bards* was to prepare the *Pageants* yearly for the *Lord Mayor's* Show; and when those *Pageants* were dropt, the Office dropt of Course. Mr. *Settle* was formerly of Trinity College, *Oxford*, and in his pursuit of the *Muses*, spent a small Patrimony. In the Reign of King *Charles* II. the Wits of the Time set

set him up to oppose *Dryden*; it is very certain *Settle* did not want Learning, and often seemed to get the better of his Antagonist. Whatever was the Success of his Poetry, he was certainly the best contriver of *Machinery* in *England*, and for many Years of the latter part of his Life received an Annual Sallery from Mrs *Minns* and her Daughter Mrs. *Leigh*, for writing Drolls for *Bartholomew* and *Southwark* Fairs, with proper Decorations, which were generally so well contrived, that they bore the Bell from their Opponents in the same calling.

He died in the Chartreuse (commonly called the Charter-House,) 1724. His Dramatic Pieces are

I. *The Empress of* MOROCCO; a Tragedy, printed in Quarto, with the Capital Scenes engraved on Copper, 1673.

II. *Love and Revenge*; a Tragedy, 1675.

III. CAMBYSES *King of* PERSIA; a Tragedy, 1675.

IV. *The Conquest of* CHINA *by the* TARTARS; a Tragedy, 1676.

V. IBRAHIM, *the Illustrious Bassa*; a Tragedy, 1677.

VI. *Pastor Fido*, or the *Faithful Shepherd*; a Dramatic Pastoral, 1677.

VII. *Fatal Love*, or *The Forc'd Inconstancy*; a Tragedy, 1680.

VIII. *The Female Prelate*, or *The History of the Life and Death of Pope Joan*; a Tragedy, 1680.

IX. *The Heir of* MOROCCO, *with the Death of Gayland*, a Tragedy, 1682.

X. *Distressed Innocence*, or *The Princess of Persia*; a Tragedy, 1682.

XI. *The Ambitious Slave*, or *the Generous Revenge*; a Tragedy, 1694.

XII. *The World in the Moon*; a Dramatic-Comic-Opera, 1698.

XIII. *The Virgin Prophetess*, or *The Fate of Troy*; an Opera 1690.

XIV. *The City Ramble*, or *The Play-House Wedding*; a Comedy, 1712.

XV. *The Ladies Triumph*; a comic Opera, 1718.

Settle

Settle brought a Play to the Managers of the *Theatre-Royal* in *Drury Lane* 1724, but his Death prevented it's being acted.

It was called *The Expulsion of the Danes* from *Britain*.

Mr. JOHN WRIGHT.

This Gentleman, who was of the *Middle-Temple*, wrote two Dramatic Pieces.

I. THYESTES, a Tragedy, 1674.

II. *Mock* THYESTES, a Farce, wrote in burlesque Verse, 1674.

Mr. THOMAS DUFFET.

This Author was a Milliner in the *New Exchange*; he wrote five Dramatic Pieces.

I. *The Spanish Rogue*, a Comedy, 1674.

II. *The Empress of Morocco*, a Farce, wrote to ridicule *Settle*'s Play of that Name, 1674.

III. *The Mock Tempest*, or *The Inchanted Castle*, a Farce, 1676.

IV. *Beauty*'s *Triumph*, a Masque.

V. PSYCHE *Debauched*, a Mock Opera, 1678.

Mr. NATHANIEL LEE.

This Poet was the Son of a Clergyman, and educated at *Westminster* School under Dr. *Busby*, from whence he went to *Trinity College* in the University of *Cambridge*, and afterwards coming to *London*, was for some short Time upon the Stage as an Actor, but quitted it, as he found he was never likely to make any considerable Figure there.

He had a great Genius for Tragedy, but his Sublime Diction was sometimes swelled to Bombast, and that to a ridiculous Degree, which somewhat bordered upon that Madness which afterwards possessed the Author. For he had the Misfortune to be confined for

some Years in *Bedlam*, and after he was enlarged died in one of his Night-Rambles in the Street. His Dramatic Pieces are,

I. NERO *Emperor of Rome*; a Tragedy, 1675.

II. SOPHONISBA, or HANNIBAL'S *overthrow*, a Tragedy, 1676.

III. GLORIANA, *The Court of* AUGUSTUS CÆSAR, a Tragedy, 1676.

IV. *The Rival Queens*, or *the Death of* ALEXANDER *the Great*, a Tragedy, 1677.

V. MITHRIDATES *King of* PONTUS, a Tragedy, 1678.

VI. THEODOSIUS, or *The Force of Love*, a Tragedy, 1680.

VII. CÆSAR BORGIA, a Tragedy, 1680.

VIII. LUCIUS JUNIUS BRUTUS, *Father of his Country*, a Tragedy, 1681.

IX. CONSTANTINE *the* GREAT, a Tragedy, 1684.

X. *The Princess of Cleve*, a Tragi-Comedy, 1689.

XI. *The Massacre of* Paris, a Tragedy, 1690.

Mr. *Lee* joined also with Mr. *Dryden* in two Plays, *viz. The Duke of Guise*, and OEDIPUS; and made some Alterations in *Shakespear's King Lear*, which was revived, acted, and printed in 1681.

Sir FRANCIS FANE, *Knight of the Bath.*

This Gentleman, who was Grandson to the Earl of *Westmoreland*, wrote two Play.

I. *Love in the Dark*, or *The Man of Business*, a Comedy, 1675.

II. *The Sacrifice*, a Tragedy, 1686.

III. *A Masque*, wrote at the Request of the Earl of *Rochester*, for his Alteration of *Valentinian*, a Tragedy.

Mr. THOMAS OTWAY.

This celebrated Poet was born at *Trottin* in the County of *Sussex*, being the Son of a Clergyman there, and received his first Education at *Winchester*, from whence he

he went to *Christ Church College, Oxford*, and afterwards to *St. John's College, Cambridge*, but took no Degree in either. He next obtained a Cornecy in a Troop of Horse, which he sold the first Year he obtained it.

He attempted to play some small Parts on the Stage, but not succeeding, he gave it over. He was certainly a Man of Genius, tho' he did not appear to great Advantage in his first Play; but rose upon the World in every Attempt, till he wrote his *Venice preserved*, a finished Piece, that came out the same Year he died, which was, at a dirty Ale house on *Tower hill*, on the Fourteenth of *April* 1685. and in the Thirty-fourth Year of his Age. His Dramatic Pieces are,

I. ALCIBIADES, a Tragedy, 1675.

II. TITUS *and* BERENICE, a Tragedy, 1677.

III. *Friendship in Fashion*, a Comedy, 1678.

IV. DON CARLOS, *Prince of Spain*, a Tragedy, 1679.

V. *The Orphan*, or *The Unhappy Marriage*, a Tragedy, 1680.

VI. *The History and Fall of* CAIUS MARIUS, a Tragedy, 1680. This Play is chiefly borrowed from *Shakespear's Romeo* and *Juliet*.

VII. *The Soldier's Fortune*, a Comedy, 1681.

VIII. *The Atheist*, or *The Second Part of the Soldier's Fortune*, a Comedy, 1684.

IX. *Venice preserved*, or *A Plot discovered*, a Tragedy, 1685.

X. *The Cheats of Scapin*, a Farce, translated from the *French* of *Moliere*.

His Plays, Poems, and Letters are published in two Volumes in 12*mo*. Mr. *Otway* made a Translation from the *French*, of a Book called, *The History of the Triumvirate*.

Mr. JOHN CROWN.

This Gentleman was the Son of a Dissenting Minister, and educated under his Father, in *Nova Scotia*. He wrote eighteen Plays, *viz.*

I. JULIANA, or *The Princess of* POLAND, a Tragi-Comedy, 1675.

II. ANDROMACHE, a Tragedy, from *Racine*, 1675.

III. CALISTA, or *The Chast Nymph*; a Masque, written by the Queen's Command, 1675.

IV. *The Country Wit*, or *Sir Manherly Shallow*, a Comedy, 1675.

V. *The Destruction of Jerusalem, by* TITUS VESPASIAN, in two Parts, 1677.

VI. *The Ambitious Statesman*, or *The Royal Favourite*, a Tragedy, 1679.

VII. CHARLES *the Eighth* of FRANCE, or *The Invasion of* NAPLES *by the* FRENCH, an Historical Tragedy, 1680.

VIII. HENRY *the Sixth, with the Death of the Duke of Glouceſter*, a Tragedy, 1681. It is altered from *Shakespeare's Henry* VI.

IX. HENRY *the Sixth*, the second Part, or *The Miseries of Civil War*, a Tragedy, 1681.

X. THYESTES, a Tragedy, 1681.

XI. *The City Politics*, a Comedy, 1683.

XII. *Sir Courtly Nice*, or *It cannot be*, a Comedy. King *Charles* II. wrote two Acts of this Play.

XIII. DARIUS *King of* PERSIA, a Tragedy, 1688.

XIV. *The English Fryar*, or *The Town Sparks*, a Comedy, 1690.

XV. REGULUS, a Tragedy, 1694.

XVI. *The married Beau*, or *The Curious Impertinent*, a Comedy 1694.

XVII. *Titus Andronicus*, or *The Rape of Lavinia*, a Tragedy, altered from *Shakespear*, 1696.

XVIII. CALIGULA, *Emperor of Rome*, 1698.

Mr.

Mr. THOMAS DURFEY

Was descended from an ancient Family in *France*, and claim'd Kindred to the great Count *D'urfe*, Author of that Romance called *Astrea*. To do Honour to the Memory of his Illustrious Ancestor, *Durfey*'s last Undertaking, was a new Translation of that celebrated Romance: Proposals were printed for it, but Death put a Stop to his Progress.

Our Author's Parents being *Hugonots*, fled from *Rochelle*, before it was besieged by *Lewis* XIII. in 1628, and settled at *Exeter*, where *Tom* was born.

His Father intended him for the Barr, but an Impediment in his Speech prevented his making any great Progress in the Law: He therefore tuned his *Lyre*, and became the most Eminent *Lyric* Poet of his Time. Tho' he stuttered extremely, yet that Impediment never affected him in his Singing, and rarely in his swearing. He seldom indeed sung any but his own Composition, which he executed with infinite Humour. He was Familiar with most of the facetious Nobility in every Reign he lived in, and when *Charles* II. walked out of the Road of Majesty, *Tom* was often one of his Attendants.

The late Secretary *Craggs*, by command of Queen *Caroline* when she was Princess, introduced *Tom* to her Highness then at *Richmond*, who was extremely pleased with his facetious Account of the former Reigns. He has published 31 Dramatic Pieces, *viz.*

I. *The Siege of* MEMPHIS, or *The Ambitious Queen*, a Tragedy, 1676.

II. *Madam* FICKLE, or *The Witty False one*, a Comedy, 1677.

III. *Trick for Trick*, or *The Debauched Hypocrite*, a Comedy, 1677.

IV. *The Fool turned Critic*, a Comedy, 1678.

V. *The Fond Husband*, or *The Plotting Sisters*, a Comedy, 1678.

VI. *Squire* OLD-SAP, or *The Night Adventurers*, a Comedy, 1679.

VII. *The Virtuous Wife*, or *Good Luck at Last*, a Comedy, 1680.

VIII. Sir BARNABY WHIG, or *No Wit like a Woman's* a Comedy, 1681.

IX. *The Royalist*, a Comedy, 1682.

X. *The Injured Princess*, or *The Fatal Wager*, a Tragi-Comedy, 1682. This is altered from *Shakespear's Cymbeline*.

XI. *A Commonwealth of Women*, a Tragi-Comedy, 1685. This is an Alteration of *Fletcher's Sea Voyage*.

XII. *The Banditti*, or *A Lady's Distress*, a Comedy, 1686.

XIII. *A Fool's Preferment*, or *The three Dukes of Dunstable*, 1688.

XIV. BUSSY D'AMBOIS, or *The Husband's Revenge*, a Tragedy, 1691.

XV. *Love for Money*, or *The Boarding-School*, a Comedy, 1691.

XVI. *The Richmond Heiress*, or *A Woman once in the Right*, a Comedy, 1693.

XVII. *The Marriage Hater Matched*, a Comedy, 1693.

XVIII. *The Comical History* of DON QUIXOTE, a Comedy, Part I. 1694.

XIX. *The Comical History* of DON QUIXOTE, Part II. 1694.

XX. DON QUIXOTE, Part III. *with the Marriage* of Mary the Buxom, 1696.

XXI. *The Intrigues of* Versailles, or *A Jilt in all Humours*, a Comedy, 1697.

XXII. CYNTHIA *and* ENDIMION, or *The Loves of the Deities*, a Dramatic Opera, 1697.

XXIII. BATH, or *The Western Lass*, a Comedy, 1697.

XXIV. *The Campaigners*, or *Pleasant Adventures at* BRUSSELS; *with a familiar Preface upon a late Reformer of the Stage; ending with a Satirical Fable of the Dog and the Otter*, 1698.

XXV.

XXV. MASSIANELLO, or *A Fisherman a Prince*, a Comedy, in two Parts, 1700.

XXVI. *The Modern Prophets*, or *New Wit for a Husband*, a Comedy, 1708.

XXVII. *The Old Mode and the New*, or *Country Miss with her Furbelow*, a Comedy, 1709.

XXVIII. *Wonders in the Sun*, or *The Kingdom of Birds*, a Comic Opera, 1710.

XXIX. *The Queenes of Brentford*, or *Boys no Poetaster*. This is a Ballad Opera of 5 Acts.

XXX. *The Grecian Heroine*, or *The Fate of Tyranny*.

XXXI. *Ariadne*, or *The Triumphs of Bacchus*.

These 3 last were published with a Collection of Poems, 1721.

In 1699, he published a Vol. of Tales, Serious and Comic; and in 1718, *Pills to purge Melancholy*, a Collection of Songs in 4 Vols. the Major Part of his own Composing. There are two Vols. more added since his Death.

He died *February* 26, 1723, and was buried in St. *James's* Church-Yard, *German-Street*, *Westminster*. Near the Place where he was buried on the Side of the Church is placed a Stone to his Memory, by the late Duke of *Wharton*, with this Inscription:

Tom Durfey died *Feb.* 26, 1723.

Dr. CHARLES D'AVENANT.

This Gentleman was the eldest Son of Sir *William D'avenant*, the Poet Laureat. He was a Doctor of Laws, and had also a considerable Post in the *Custom-house*, viz. *Inspector General* of the *Port Accounts*, which he enjoyed to the Time of his Death, about 1700.

He wrote one Play, called

CIRCE, a Dramatic Opera, 1677.

Mr. JOHN LEONARD,

Set forth two Plays,

I. *Country Innocence*, or *The Chambermaid turned Quaker*, a Comedy, 1677.

II. *The Rambling Justice*, or *The Jealous Husband*, a Comedy, 1680.

Mr. JOHN SMITH.

This Author was born in *York*, bred at the University of *Oxford*, and several Years Under master of *Magdalen-School* in *Oxford*. He wrote one Play, called

CYTHEREA, or *The Enamoured Girdle*, a Comedy, 1677.

THOMAS SHIPMAN, Esq;

This Author was a Gentleman of good Family, and wrote one Play, called

HENRY *the* III. *of France stabbed by a Fryar, with the Fall of the* GUISES; a Tragedy, 1678.

EDWARD COOKE, Esq;

Wrote one Play, called

Love's Triumph, or *The Royal Union*, a Tragi-Comedy, 1678.

NAHUM TATE, Esq;

This Gentleman was born in the Kingdom of *Ireland*, and there educated. 'He was, Mr. *Pope* says in 'the Notes to his *Dunciad*, a cold Writer, of no Invention, but sometimes translated tolerably when 'befriended by Mr. *Dryden*. In his second Part of '*Absalom* and *Achitophel* (he says) are above two hun-

dred

"dred admirable Lines together of that great hand, "which strongly shine through the Insipidity of the "rest." He succeeded Mr. *Dryden* as Poet Laureat; and gave a new Version of *David's* Psalms in conjunction with Dr. *Brady*. He died in the Year 1716, and was interred in St. *George's* Church *Southwark*.

His Dramatic Pieces are,

I. BRUTUS *of* ALBA, an Opera, 1678.

II. *The Loyal General*, a Tragedy, 1680.

III. RICHARD *the* III. or *The Sicilian Usurper*, an Historical Play, 1681.

IV. *The Ingratitude of a Commonwealth*, or *The Fall of* CAIUS MARTIUS CORIOLANUS, 1682.

V. *Cuckold's Haven*, or *An Alderman no Conjurer*, a Farce, 1685.

VI. *A Duke and no Duke*, a Farce, 1685. This is taken from *Cockain's Trappolin*, supposed a Prince.

VII. *The Island Princess*, a Tragi-Comedy, 1687.

VIII. *King* LEAR, an Historical Play, 1687. This is an Alteration of *Shakespear's Lear*.

IX. *Injured Love*, or *The cruel Husband*, a Tragedy.

THOMAS RYMER, Esq;

This Gentleman was a Member of the Society of *Gray's-Inn*, and succeeded Mr. *Shadwell* as Histriographer to King *William* III. His Collection called the FOEDERA is a very valuable Work, and indeed he seems to have been a better Historian than Critic or Poet.

He wrote one Play, called

EDGAR, or *The English Monarch*, a Tragedy, 1678.

Mr. JOHN BANCROFT.

This Author, by Profession, was a Surgeon, and wrote two Plays.

I. SERTORIUS, a Tragedy, 1679.

II. HENRY *the Second, with the Death of* ROSAMOND, a Tragedy, 1693.

Mr. EDWARD ECCLESTON.

A Gentleman who wrote one Dramatic Piece, called NOAH's *Flood*, or *The Destruction of the World*, an Opera, 1679. It afterwards appeared under two different Titles. *viz.*

Cataplasm, or *General Deluge of the World.*
The Deluge, or the Destruction of the World.

Mr JOHN BANKS.

This Gentleman was bred an Attorney at Law, of the Society of *New Inn*; he published seven Tragedies.

I. *The Rival Kings*, or *The Loves of* OROONDATES *and* STATIRA, a Tragedy, 1679.

II. *The Destruction of Troy*, a Tragedy, 1679.

III. *Virtue betrayed*, or ANNA BULLEN, a Tragedy, 1682.

IV. *The Unhappy Favourite, or The Earl of* ESSEX, a Tragedy. 1682.

V. *The Island Queens*, or *The Death of Mary Queen of* SCOTLAND, a Tragedy, 1684. The Title says, published only in Defence of the Author, and the Play, against some mistaken Censures occasioned by it's being prohibited the Stage.

This Play was Revived and acted in the Year 1706, with great Alterations by the Author, under the Title of *The Albion Queens, with the Death of Mary Queen of* SCOTS. The Publisher composing it from the Manuscript used in the Theatre, has by Mistake printed the Names of the Actors in the Body of the Play from the *Prompter's* Quotations. Most of this Author's Plays are excluded the Theatres, since the noble Taste of *Shakespear* has been revived.

VI. *The Innocent Usurper*, or *The Death of the Lady* JANE GRAY, a Tragedy, 1694.

VII. *CYRUS the Great*, a Tragedy, 1696.

Cambyses

Capt. WILLIAM BEDLOE.

A famous Evidence in the Popish Plot. He wrote one Play, called

The Excommunicated Prince, or *The False Relick*, a Tragedy, 1679.

Mr. JOHN MAIDWELL.

A private School master in *London*, who wrote one Play, called

The Loving Enemies, a Comedy, 1680.

Mr. WILLIAM WHITAKER.

A Gentleman who published one Play, called

The Conspiracy, or *Change of Government*, a Tragedy, 1680.

Mr. THOMAS BETTERTON.

This English *Roscius* was born 1638, in *Tuttle-street*, *Westminster*, his Father being under Cook to King *Charles* I. He was put Apprentice to Mr. *Rhodes*, Bookseller, near *Charing-Cross*, who having been Wardrobe-Keeper to the King's Company of Comedians in the *Black-Friars*, obtained a Licence to set up a Company of Players at the *Cock-Pit* in *Drury-Lane*.

Mr. *Betterton* was entered in this Company before he was twenty Years of Age, and soon acquired the Reputation of a promising Genius. While he was rising to perfection under Mr. *Rhodes*, *Charles* II. granted a Patent to Sir *William Davenant* for erecting a Company under the Name of the Duke of *York*'s Servants, who took Mr. *Betterton*, and all who acted under Mr. *Rhodes* into his Company, in the Year 1662.

Mr. *Betterton* making the foremost Figure among the Men in Sir *William Davenant*'s Company, married Mrs.

Mrs. *Saunderson*, who was the most excellent among the Women, and one of the first that appeared on the Stage. In 1695, Mr. *Betterton*, with a select Number of the Actors, obtained the Royal Licence to act in a separate Theatre, and many Persons of Quality came into a voluntary Subscription of twenty, and some forty Guineas a-piece for erecting a Theatre within the Walls of the Tennis-Court, in *Lincoln's-Inn-Fields*, which was opened with Mr. *Congreve's Love for Love*, which was acted with great success: But they were again reduced to join with the other Company in *Drury Lane*, which remained the only Company till after Sir *John Vanbrugh* had built a new Theatre in the *Hay-Market*. Mr. *Betterton* weary of the Fatigues and Toil of Government, delivered his Company over to this new Licence: But they again giving Way to the new Mode of Operas the Companies were once more united in *Drury-Lane*, and the Operas confined to the *Hay-Market*.

Mr. *Betterton* being now very old, and much afflicted with the Gout, was resolved to quit the Stage, and take leave of the Town in a public Manner, on his Benefit Night, which was the 7th of *April* 1709. The Play was *Love for Love*, in which he acted the Part of *Valentine*. Mrs. *Barry*, and Mrs. *Bracegirdle*, who had both left the Stage the Year before, appeared for this Night, to shew their Friendship and Gratitude to their old Acquaintance, and assist the Interest of one, to whom they all owed great Obligations. So splendid an Audience was hardly ever seen at the Theatre as on this Occasion.

In the Year 1710, Mr. *Betterton* removed to the *Hay Market*, with several others from *Drury Lane*, being prevailed on by Persons of the first Rank to continue one Year longer tho' but seldom. Another Play was acted for his Benefit, which was the *Maid's Tragedy* of *Beaumont* and *Fletcher*; between the Acts was a Chorus after the Manner of the Ancients, representing in Dumb Shew, all that had been done in the Act before.

The

The Part of *Melantius* in this Play was the last Part this great Master of his Profession ever acted; when being seized suddenly with the Gout, he submitted, by extraordinary Applications, to have his Foot so far relieved, that he might be able to walk on the Stage with a Slipper, rather than wholly disappoint his Auditors. He was observed this Day to have exerted a more than ordinary Spirit, but the unhappy Consequence of tampering with his Distemper was, that it flew into his Head, and killed him in three Days, in the 74th Year of his Age, after he had been above fifty Years the chief Ornament of the Stage.

This excellent Player was a true Copy of the Roman *Roscius*, not only in his Performance, but in all his other noble Virtues; and like him, gained the Esteem of all who knew him. His Character is thus drawn by an eminent Cotemporary Author.

'*Roscius*, a sincere Friend and Man of strict Honour: grown old in the Arms and Approbation of his Audience: not to be corrupted even by the Way of living and Manners of those whom he hourly conversed with.

'*Roscius*, born for every thing that he thinks fit to undertake, has Wit and Morality, Fire and Judgment, sound Sense and good Nature: *Roscius*, who would have still been eminent in any Station of Life, he had been called to, only unhappy to the World, in that it is not possible for him to bid Time stand still, and permit him to endure for ever, the Ornament of the Stage, the Delight of his Friends, and the regret of all, who shall one Day have the Misfortune to lose him.

As to his excellence as an Actor, we need no other Record, than what Mr. *Cibber* says in the following Words in his *Apology*.

'I never heard Lines in a Tragedy come from him wherein my Judgment, my Ear, and my Imagination, were not fully satisfied; which since his Time, I could not equally say of any one Actor whatsoever.

He was buried in the Cloyster of *Westminster*-Abbey.

This

This great Actor brought 5 Plays upon the Stage.

I. *The Revenge*, or *A Match in Newgate*, a Comedy, 1680. This is built on *Marston's Dutch Courtezan*.

II. *The Woman made a Justice*, a Comedy. This Play was never printed.

III. *The Unjust Judge*, or APPIUS *and* VIRGINIA, a Tragedy, written originally by Mr. *Webster*, but revived and very much altered by Mr. *Betterton*, 1694.

IV. *Diocleſian*, or *The Prophetess*, a Dramatic Opera, 1707.

V. *The Amorous Widow*, or *The Wanton Wife*, a Comedy.

Mr. CHARLES SAUNDERS.

This Gentleman, while he was a King's Scholar at *Weſtminſter* School, wrote one Play, called *Tamerlane the Great*, a Tragedy, 1681.

Mr. THOMAS SOUTHERN.

This Gentleman was born in *Ireland*, in the City of *Dublin*, and received his firſt Education in the University there; but afterwards, in the Year 1678, when about eighteen Years of Age, he went for *England*, and entered himſelf in the *Middle-Temple*. At the Time of *Monmouth*'s Rebellion, he was of the Soldiery, and had a Captain's Commiſſion under King *James* II. He wrote ſeveral Plays with different Succeſs, and having acquired a handſome Fortune, ſpent the latter part of his Days in quiet. He died on the 26th of *May*, in the Year 1746, in the Eighty ſixth Year of his Age. His Dramatic Pieces are,

I. *The Loyal Brother*, or *The* Perſian *Prince*, a Tragedy, 1682.

II. *The Diſappointment*, or *The Mother in Faſhion*, a Comedy, 1684.

III. *Sir Anthony Love*, or *The Rambling Lady*, a Comedy, 1690.

W.

IV. *The Wives Excuse*, or *Cuckolds make themselves*, a Comedy, 1692.

V. *The Maid's Last Prayer*, or *Any thing rather than fail*, a Comedy, 1693.

VI. *The Fatal Marriage*, or *The Innocent Adultery*, a Play, 1694.

VII. *Oroonoko*, a Tragedy, 1696.

VIII. *The Fate of Capua*, a Tragedy, 1700.

IX. *The Spartan Dame*, a Tragedy, 1722.

This Play was written before the *Revolution*, but never permitted to be acted before, tho' the Author had often solicited for Leave.

X. *Money's the Mistress*, a Comedy, 1725.

Mr. HENRY SMITH.

A Gentleman of *Clifford's Inn*, who wrote one Play, called

The Princess of Parma, 1683.

Mr. JAMES CARLILE.

This Author was a Player, but quitted the Stage in his Youth, and served in the *Irish* Wars under King *William* III. where he lost his Life at the Battle of *Aghrim*. He wrote one Play, called

The Fortune-Hunters, or *Two Fools well met*, a Comedy, 1685.

Mr. JOHN TUTCHIN.

He was the Author of a weekly Paper, called the *Observator*; for which he was sentenced, to be whipped thro' several Market Towns in the West of *England*; to avoid the Severity of which, he petitioned the King to be hanged; nevertheless he did not die till the Reign of the late Queen *Anne*.

He wrote one Dramatic Piece, called

The Unfortunate Shepherd, a Pastoral, printed with a Collection of Poems, in 1685.

Mr. THOMAS JEVON.

An excellent Comedian, who wrote one Piece, called

The Comical Transformation, or *The Devil of a Wife*, a Farce, 1686.

Mr. *Jevon* was interred in *Hampstead* Church Yard. On his Tomb-Stone is this Inscription

Here lieth the Body of Mr. Thomas Jevon, *who died the* 20th *of* December, 1688, *Aged* 36.

Mr. BEVIL HIGGONS.

A Gentleman, who followed the Fortune of King *James* II. and died in Exile at the Court of St. *Germains* in *France*. He wrote one Play, called

The Generous Conqueror, a Tragedy, 1687.

Mr. WILLIAM MOUNTFORT.

He was an eminent Actor, of a genteel Person, with an agreeable Aspect, a clear and melodious Voice, and gave great Satisfaction as an Actor.

He was unfortunately murdered in *Norfolk street* in the *Strand*, on Account of Mrs. *Bracegirdle* then a young Actress under his Care. He wrote five Plays.

I. *The Injured Lovers*, or *The Ambitious Father*, a Tragedy, 1688.

II. EDWARD III. *with the Fall of* MORTIMER *Earl of* March, 1690.

III. *The Successful Strangers*, a Comedy, 1690.

IV. *Greenwich Park*, a Comedy, 1691.

V. *The Life and Death of* Doctor Faustus, with the Humours of *Harlequin* and *Scaramouch*, a Farce, 1692.

Mr.

Mr. MANNING.

This Gentleman was a Person of eminent Learning, and Translated *Dion Cassius* from the Original. He was Author of one Play, called

All for the Better, or *The Infallible Cure*, a Comedy, 1689.

Mr. ROBERT WILD.

This Author was a dissenting Teacher, and the Author of *Iter Boreale*, and some other Poems, and of one Play, called

The Benefice, a Comedy, 1689.

Mr. GEORGE POWEL.

An excellent Actor in the Meridian of his Life, but in the decline *Bacchus* had too strong an Influence over him, to support his former esteem. He wrote and altered the following Plays.

I. BRUTUS *of* ALBA, or AUGUSTUS's *Triumph*; a Dramatic Opera, 1690.

II. *The Treacherous Brother*, a Tragedy, 1690.

III. ALPHONSO *King of* NAPLES, a Tragedy, 1691.

IV. *A very good Wife*, a Comedy, 1695.

V. *Bonduca*, or *The British Heroine*, (altered from *Fletcher's* Play of the same Title) 1696.

He died of a Fever, 1714.

Mr. BARKER.

This Author has wrote two Plays, both without a Date, neither do the Titles mention their having been acted.

I. *The Beau defeated*, or *The lucky younger Brother*, a Comedy.

II. FIDELIA *and* FORTUNATUS, about 1690.

WILLIAM

WILLIAM CONGREVE, Esq;

This Gentleman was descended from the ancient Family of the *Congreves* of *Congreve* in the County of *Stafford*; and was the only surviving Son of *William Congreve*, Esq; who was the second Son of *Richard Congreve* of *Congreve* and *Stretton* in the said County, Esq; He was born at a Place called *Bardsea*, not far from *Leeds* in *Yorkshire*, being a Part of the Estate of Sir *John Lewis* his great Uncle by the Mother's Side.

His Father being a younger Brother, his Affairs and his Command in the Army carried him into *Ireland*, when Mr. *Congreve* was very young, by which Means he had his Education in the great School or College of *Kilkenny* and the University of *Dublin*, which was the Reason why some People imagined he was born in that Kingdom.

He returned to *England* soon after the *Revolution*, entered into the Society of the *Middle-Temple*, where he began to Study the Law; but did not make so great a Progress as to be called to the Bar. He turned his Thoughts very early to the Muses, and wrote his first Play when he was very Young. His Comedy called *Love for Love*, with which the new House in *Lincoln's-Inn Fields* opened in 1693, had so great Success, that Mr. *Betterton* and the other Managers of that Theatre offered him a whole Share with them in their Profits, which he accepted, and obliged himself, if his Health permitted, to give them one new Play every Year.

In 1697, Mr. *Jeremy Collier*, a Nonjuring Clergyman, wrote his Treatise against the Profaneness and Immorality of the Stage, in which he fell more severely upon Mr. *Congreve* and Sir *John Vanbrugh* than on any others: But they both answered him, tho' not with the same Reputation to themselves that they had got by their other Writings.

Mr. Dennis in his rough Magisterial Manner, seemed more fit to answer the low Language of Collier, and

and certainly did it more effectually, as *Billingsgate* Fish-wives are fittest to encounter each other.

When the Theatre in the *Hay market* was built in 1706, Mr. *Betterton* and his Co-partners threw themselves under the Direction of Sir *John Vanbrugh* and Mr. *Congreve*; but the latter in a few Months, gave up his Share entirely to the other.

Mr. *Congreve* was at that Time a Commissioner of the *Wine Licence* Office, and so continued till he died, in 1724. He was buried in *Westminster-Abbey*, and had a Monument erected to his Memory at the Expence of Her Grace *Henrietta* the younger Duchess of *Marlborough*. His Dramatic Pieces are,

I. *The Old Batchelor*, a Comedy, 1691. This Comedy was wrote when he was but nineteen Years of Age.

II. *The Double Dealer*, a Comedy, 1692.

III. *Love for Love*, a Comedy, 1693.

IV. *The Mourning Bride*, a Tragedy, 1696.

V. *The Way of the World*, a Comedy, 1699.

VI. SEMELE, an Opera, not performed when it was first written; but was lately set to Musick by Mr. *Handel*.

VII. *The Judgment of* PARIS, a Masque, set to Music.

Mr. RUBEN BOURNE.

A Gentleman of the *Temple*, who left one Play under the Title of

The Contented Cuckold, or *The Woman's Advocate*, 1692.

HENRY HIGDEN, Esq;

This Gentleman was a Member of the *Middle-Temple*, and wrote one Play, called

The Wary Widow, or Sir *Noisy Parrot*, a Comedy, 1693.

Mr.

Mr. THOMAS WRIGHT.

This Author, who was Machinist to the *Theatre*, wrote one Play, called

The Female Virtuosos, a Comedy, 1693.

Mr. JOHN DENNIS.

WAS born in *London* in 1657. His Father was an eminent Merchant of that City, who bestowed a Liberal Education on him. He was sometime at *Caius College*, *Cambridge*, and afterwards made the Tour of *France* and *Italy*, with Lord *Francis Seymour*, afterwards Duke of *Somerset*.

Mr. *Dennis* was allowed to be a Person of profound Learning, but of little or no Politeness. However, his Learning gained him the Acquaintance of most of the eminent Wits of the Age. His Temper was of the morose kind, and so much inclined to be severe, that no Piece of Dramatic, or other Poetry, ever escaped his Censure, if it met with Success; which gained him the Name of Sir *Tremendous Longinus*.

But the Works of this Critic drew, in their turn, the *Critics* upon him, tho' few of them wrote against him, but took the Method of exploding every thing he published, which by mortifying his Purse, so much increased his Ill Nature, that he declared himself an Enemy to the whole Tribe of *Parnassus*. Many of his Prose Works are masterly writ, and his Style in Tragedy is often Sweet, and Nervous.

His Dramatic Pieces are,

I. RINALDO and ARMIDA, a Tragedy, 1694.

II. *Plot and no Plot*, or *Jacobite Credulity*, a Comedy, 1695.

III. GIBRALTAR, or *The Spanish Adventurer*, a Comedy, 1696.

IV. IPHIGENIA, a Tragedy, 1697.

V. Liberty Asserted, a Tragedy, 1704.

VI.

VI. APPIUS and VIRGINIA, a Tragedy, 1709.

VII. *The Comical Gallant, with the Humours of Sir* John Falstaff, 1710.

VIII. CORIOLANUS, *The Invader of his Country*, a Tragedy, 1720.

He died at his Lodgings near *Charing-Cross*, (where he lived several Years to screen himself from the Law) *January* the 6th 1733-4, in the 77th Year of his Age.

Rev. Mr. LAURENCE ECHARD.

This Gentleman gave the Public a Translation of the Comedies of *Terence*, and three of those of *Plautus*, viz.

I. *Amphitryon*, 1694.

II. *Epidicus*.

III. *Rudens*. With critical Remarks to each Play; and a Parallel between *Terence* and *Plautus*.

There is another well esteemed Translation of *Terence's* Comedies, translated by Mr. *S. Patrick*, Editor of *Ainsworth's* and *Hedericus's* Lexicon, in two Volumes 8vo, 1745.

Mr. CHARLES HOPKINS.

This Gentleman was the Son of Dr. *Hopkins*, Bishop of *Londonderry*, in the Kingdom of *Ireland*; he had a promising Genius, but died young. The Harmony of his Numbers was admired in his Translation of *Ovid's Art of Love*. He wrote three Plays:

I. PYRRHUS *King of Epirus*; a Tragedy, 1695.

II. BOADICEA, *Queen of* BRITAIN, a Tragedy, 1697.

III. *Friendship improved*, or *The Female Warrior*, a Tragedy, 1698.

Mrs. DE LA RIVIER MANLEY.

This Lady was the Daughter of Sir *Roger Manley*, born in the Island of *Guernsey*, when her Father was Governor there: Sir *Roger* is said to have been the real Author of that celebrated Work, *The Turkish Spy*. Mrs. *Manley* was taken great Notice of for her Writings, particularly a Work in four Volumes called *Memoirs of the new Atalantis*, in which she was very free with the Characters of many Persons of Quality and Distinction. She wrote the four following Plays.

I. *The Lost Lover*, or *The Jealous Husband*, a Comedy, 1696.

II. *The Royal Mischief*, a Tragedy, 1698.

III. *Almyna*, or *The Arabian Vow*, a Tragedy, 1707.

IV. *Lucius the first Christian King of Britain*, a Tragedy, 1717.

Mr. ROBERT GOULD.

A Domestic of the Earl of *Dorset* and *Middlesex*; who afterwards became a Country School-master. He wrote one Play, called

The Rival Sisters, or *The Violence of Love*, a Tragedy, 1696.

The Right Honourable GEORGE GRANVILLE, *Lord* LANSDOWNE.

This accomplished Nobleman was descended from the Ancient and Noble Family of the *Granvilles*, seated for many Ages in *Devonshire* and *Cornwall*.

He received the first Rudiments of Education in *Paris*, under the Tuition of the Learned *Sir William Ellis*. At Ten Years of Age, he was called back to *England*, and at Eleven was sent to *Trinity-College*, *Cambridge*, where

where he made such Progress in Erudition, that in the thirteenth Year of his Age, he was elected Master of Arts, the only one of those Years that was ever known to receive so great a Token of Regard.

After he had compleated his Studies, he launched into the World; in the Year 1710, was made Secretary at War, and in the same Year Comptroller and Treasurer of the Houshold, and one of her Majesty's Privy Counsellors. In 1711, he was created a *Peer of Great-Britain*, by the Stile and Title of Baron of *Lansdown* and *Biddeford*.

Besides his Poems, &c. he is Author of the following Dramatic Pieces.

I. *The She Gallants*, a Comedy, 1696.

II. *Heroic Love*, a Tragedy, 1702.

III. *The British Enchanters*, or *No Magic like Love*, a Dramatic Opera, 1707.

IV. *The Jew of Venice*, a Comedy from *Shakespear*, 1708.

V. PELEUS and THETIS, a Masque.

Lord *Lansdowne* was seized, and imprisoned in the Tower, on a Suspicion of his being disaffected to the Government, in the Beginning of the Reign of King *George* I. But was soon after honourably discharged, without being brought to a Trial. He then retired from Business and Court, and died 1726.

Mr. JOSEPH HAINES, (commonly called *Count Haines*.)

WE cannot find out the Time when this merry Comedian was born, but we are certain he received his Rudiments of Learning at the School of St. *Martins* in the Fields, *London*, where he made such Progress that he was the Admiration of all that knew him.

His ready Wit, and facetious Humour prevailed upon several Gentlemen to send him to *Queen's College*, Oxford,

Oxford, where his Learning, and Infinite Fund of Humour, gained him the Esteem and Regard of Sir *Joseph Williamson*, who when he was made Secretary of State, took *Joe* for his *Latin* Secretary. But *Haines* had too little Taciturnity for an Employment of that Kind; for Sir *Joseph* too often heard the Substance of his Epistles to Foreign Courts, before they could come to the Hands of those Persons who were to receive them. Upon this Account, *Joe* was removed from his Employment; however *Sir Joseph* recommended him to one of the Heads of the University of *Cambridge*, where he was willingly received; but a Company of Players coming to *Stourbridge* Fair, near that Place, *Joe* fell so much in Love with their Employment and Way of Living, that he threw away his Cap and Band, and made one of their Company.

He was soon called to the King's Company in *Drury-Lane*, where his inimitable Performance and Vivacity brought him into the Familiarity of the Wits of the Age, and Persons of the first Rank, in so much, that a Noble Duke going Ambassador to *France*, thought it no Disgrace to take *Haines* as a Companion. *Joe* (besides the dead Languages) spoke *Italian* and *French* to as much Perfection, as if he had been born both at *Rome* and *Paris*, and therefore it is no Wonder that he was caressed by many of the *French* Nobility. Here he took the Title of *Count*, and by his Art, tricked many of the rich Citizens of *Paris* out of large Sums of Money.

After his *French* Expedition he returned to the Stage again, and had the Art to form the Countenances of his Audience by his own; for the Muscles of his Face, were, like Gaping, generally catching. His *Prologues* and *Epilogues* do not seem extraordinary in the Reading, but his manner of speaking, made them inimitable.

The Epilogue in particular that he spoke riding on an *Asa*, created such a Laughter and reiterated Applauses, that it was near Half an Hour in the speaking.

There is one Play that goes under his Name, called

A Fall

A Fatal Mistake, or *The Plot spoiled*. The Title says as it was lately acted, 1696. But by the miserable Composition, *Haines* is acquitted from being the Author.

This excellent Comedian died of a Fever, (after a short Illness) *April* the 4th 1701, at his Lodgings in *Hart Street*, Long Acre, and was buried in *Covent-Garden* Church Yard.

Mr. THOMAS SCOTT.

This Gentleman received his first Education at *Westminster-School*, from whence he removed to the University of *Cambridge*, and was afterwards Secretary to the Earl of *Roxburgh*. He wrote two Plays.

I. *The Mock Marriage*, a Comedy, 1696.

II. *The Unhappy Marriage*, or *A Fruitless Revenge*, a Tragedy, 1698.

Mrs. CATHARINE TROTHER,

A Gentlewoman descended of *Scots* Parents, but born and bred in *England*.

Her Dramatic Pieces are,

I. AGNES *de* CASTRO, a Tragedy, 1696.

II. *Fatal Friendship*, a Tragedy, 1698.

III. *The Unhappy Penitent*, a Tragedy, 1701.

IV. *Love at a Loss*, or *Most Votes carry it*, a Comedy, 1704.

V. *The Revolution of* SWEDEN, a Tragedy, 1707.

Mr. JOHN DRYDEN, *Junior*.

The Son of the great *Mr. Dryden*. He went when young to *Rome*; where he was entertained by the Pope, as one of the Grooms of the Bed-chamber. He wrote one Play, called

The Husband his own Cuckold; a Comedy, 1696.

COLLY CIBBER, Esq; *Poet Laureat.*

This Poet was the Son of *Gabriel Cibber*, a Native of *Holstein*, and a Statuary in the Reign of *Charles* II. and very excellent in his Art; as appears by the Figures of the two Lunatics, on the Piers of the Gate at *Bedlam*, the Basso-relievo on the Pedestal of the Monument at the Bottom of *Fish-Street-Hill*, &c.

He had a very early Inclination to the Stage, and, contrary to the Advice of his Father, turned Player, before he was twenty Years of Age.

The first Part in which he appeared with any Glimpse of Success was the Chaplain in the *Orphan*, which he performed so well, that it drew such a Commendation upon him, from an old and celebrated Actor, that, as he tells us himself, it filled his Bosom with as great Transports as ever were felt by *Alexander* or *Charles* the XIIth of *Sweden*, at the Head of their Victorious Armies.

The next Part was that of Lord *Touchwood*, in *Congreve's Double Dealer*, acted before Queen *Mary*, which he got perfect in one Day, upon the Illness of *Kynaston* who was to have acted the Part. To this he was recommended by the Author, and performed it so well, that Mr. *Congreve* made him this Compliment of saying, that he had not only answered, but had exceeded his Expectations. And he said more of him to his Masters, the Patentees, upon which his Salary was raised from fifteen Shillings a Week as it then stood, to twenty. And this same Actor we have seen within these few Years acting at the Pay of fifty Pounds a Night.

The Part of *Fondle-Wife*, in the *Old-Batchelor*, was the next he was taken any Notice of in, which Part he also got up in a Hurry, upon a Case of Necessity; but mimicked *Doggett* so well in it, that he got great Applause.

A Year after this he wrote his first Play, *Love's last Shift*, in which he performed the Part of Sir *Novelty Fashion*. The Play had deserved Success, and the

the Fop was so well executed, that from that Time Mr. *Cibber* was never thought to have his Equal in Parts of the same Cast.

In the Year 1711, he became a Patentee and joint Sharer, in the Management of the Theatre in *Drury-Lane*, with Mr. *Collier*, Mr. *Wilks*, and Mr. *Dogget*; as he was afterwards with Sir *Richard Steele*, *Wilks* and *Booth*. In the Year 1730, he was appointed Poet Laureat to his Majesty.

In the Year 1741, he sold his Share in the Patent, and quitted the Stage for a Constancy, but has appeared a few Times since for a very valuable Consideration, and to act a Part in a new Play of his own, called *Papal Tyranny in the Reign of King* John; which he performed with great Spirit, altho' more than seventy Years of Age. His Dramatic Pieces are,

I. *Love's Last Shift*, or *The Fool in Fashion*, a Comedy, 1696.

II. *Woman's Wit*, or *The Lady in Fashion*, a Comedy, 1697.

III. XERXES, a Tragedy, 1699.

IV. *Love makes a Man*, or *The Fop's Fortune*, a Comedy, 1700.

V. *She would and She would not*, or *The Kind Impostor*, a Comedy, 1703.

VI. *The Careless Husband*, a Comedy, 1704.

VII. *Perolla* and *Izadora*, 1706.

VIII. *The Rival Fools*, a Comedy, 1708.

IX. *The Ladies last Stake*, or *The Wife's Resentment*, a Comedy, 1709.

X. RICHARD III. a Tragedy altered from two or three of *Shakespear*'s Plays, 1710.

XI. *The Double Gallant*, or *The Sick Lady's Cure*, a Comedy, 1710.

XII. *The Comical Lovers*, a Comedy, 1712.

XIII. *The School-Boy*, a Farce, 1712.

XIV. XIMENA, or *The Heroic Daughter*, a Tragedy, taken from the *Cid* of *Racine*, 1713.

XV. *The Nonjuror*, a Comedy, 1717.

XVI. *VENUS and* ADONIS, a Masque, set to Music by *Dr. Pepusch*, 1717.

XVII. MYRTILLA, a Pastoral Interlude, 1717.

XVIII. *The Refusal*, or *The Ladies Philosophy*, a Comedy, 1720.

XIX. CÆSAR *in* EGYPT, a Tragedy, 1725.

XX. *The Provoked Husband*, or *A Journey to* LONDON, a Comedy, 1727. This Play was begun by Sir *John Vanbrugh*, and after his Death finished by Mr. *Cibber*. What the latter has added may be seen by comparing this Piece with what Sir *John* left, printed by itself under the Title of *A Journey to London*.

XXI. *Love in a Riddle*, a Pastoral Opera, 1728.

XXII. DAMON *and* PHILLIDA, a Ballad Farce.

XXIII. *Papal Tyranny in the Reign of King* JOHN, a Tragedy, 1744.

XXIV. *Hob*, or *The Country Wake*, a Farce, altered from *Dogget's* Comedy of *The Country Wake*.

XXV. *The Rival Queans*, with the Humours of *Alexander the Great*, a Burlesque on *Lee's Rival Queen*. This Piece, tho' mentioned last, was acted near forty Years ago, and not printed till 1729 in *Dublin*.

Mr. THOMAS DILKE.

This Gentleman was of *Oriel-College*, *Oxford*, and afterwards a Captain of Foot. He wrote three Plays, *viz.*

I. *The Lover's Luck*, a Comedy, 1696.

II. *The City Lady*, or *Folly Reclaimed*, a Comedy, 1697.

III. *The Pretenders*, or *Town Unmasked*, a Comedy, 1700.

Mr. PETER MOTTEUX.

This Gentleman was born and bred at *Rohan* in *Normandy*; and came over very young into *England* on account of the Persecution of the Protestants there. *He lived* at first with his God-father and Relation, *Paul Dominique* Esq; but afterwards grew a considerable Trader himself, kept a large East-India Warehouse in *Leadenhall-Street*, and had a Place in the General Post-Office, relating to the Foreign Letters, being

ing Master of several Languages. He was looked upon as a Man of Wit and Humour; and besides the Dramatic Pieces, he wrote several Prologues and Epilogues, and translated *Don Quixote* in four Volumes.

This unfortunate Gentlemen was at last found dead in a disorderly House in the Parish of St. *Clements Danes*, not without suspicion of having been murdered, on which Account the Woman of the House and some others took their Trials at the *Old Bailey*, and were acquitted.

He died in the 57th Year of his Age; and was interred in the Parish Church of St. *Mary Axe*.

His Dramatic Pieces are,

I. *Love's a Jest*, a Comedy, 1696.

II. *The Loves of* Mars *and* Venus, a Comic Masque, 1696.

III. *The Novelty*, or *Every Act a Play*, consisting of Pastoral, Comedy, Masque, Tragedy and Farce, 1697.

1. A Piece, or Act of *Thyrsis*.
2. *All for Money*,
3. *Hercules*.
4. *The Unfortunate Couple*.
5. *Natural Magic*.

IV. EUROPE's *Revels for the Peace and his Majesty's happy Return*, an Interlude, 1697.

V. *Beauty in Distress*, a Tragedy, 1698.

VI. *The Amorous Miser*, or *The Younger the Wiser*, a Comedy.

VII. *Acis and Galatea*, a Masque.

VIII. *Love Dragooned* a Farce.

IX. *The Island Princess*, or *The Generous Portuguese*, a Dramatic Opera, altered from *Fletcher*.

X. ARSINOE *Queen of* CYPRUS, an Opera.

XI. TOMYRIS *Queen of* SCYTHIA, an Opera.

Mrs. MARY PIX.

This Gentlewoman was the Daughter of Mr. *Griffith*, a Clergyman, at *Nettlebed* in *Oxfordshire*. She has left seven Dramatic Pieces.

I. *The Spanish Wives*, a Farce, 1696.

II. IBRAHIM *the* XII. *Emperor of the Turks*, a Tragedy, 1696.

III. *The Innocent Mistress*, a Comedy, 1697.

IV. *Queen Catharine*, or *The Ruins of Love*, a Tragedy, 1698.

V. *The Deceiver Deceived*, a Comedy.

VI. *The Czar of* Muscovy, a Tragedy.

VII. *The Double Distress*, a Tragedy.

Mr. JOSEPH HARRIS.

This Author was a Comedian. He published two Plays.

I. *The City Bride*, or *The Merry Cuckold*, a Comedy, 1696.

II. *The Mistakes*, or *The False Report*, a Comedy, 1700.

Mr. THOMAS DOGGET,

A Humorous *Comedian*, who was born in *Castle-Street*, *Dublin*, and made his first Essay as an Actor, on the *Irish* Theatre; but not meeting with encouragement, he went to *England*, and joined a travelling Company.

Having the Art of pleasing in every Part he performed, his Merit soon established him in the Theatre-Royal in *Lincoln's-Inn-Fields*, and his Reputation as an Actor was fixed on a sure Basis in the Character of *Ben* in *Love for Love*.

In a few Years he removed to *Drury-Lane*, and became joint Manager with Messrs. *Wilks*, and *Cibber*, and by his Frugality gained a Fortune sufficient for the rest of his Life: He therefore wisely left the Hurry of the Theatre, at a Time when the Sun shone upon him with it's warmest Influence.

He wrote one Comedy, called *The Country Wake*, 1696.

He

He was a *Whig up to the Head and Ears*, as Sir *Richard Steele* called him, and to show his Loyalty to the *Hanover* Line, gave a Sum of Money for a Silver Badge to be annually rowed for on the *Thames* the first of *August*, the Day of his Majesty King *George* I. his Accession to the Throne.

Mr. CHARLES GILDON,

This Gentleman was born at *Gillingham* near *Shaftesbury* in *Dorsetshire*. He had the first Rudiments of his Education at the Place of his Nativity, from whence his Relations, who were *Roman Catholics*, sent him to the *English* College at *Doway* in *Hainault*, with Design to make him a Priest, but after five Years Study, he found his Inclinations led him another Way.

He wrote three Dramatic Pieces.

I. *The Roman Bride's Revenge*, a Tragedy, 1697.

II. *Phaeton*, or *The Fatal Divorce*, a Tragedy, written after the Manner of the Ancients.

III. *Love's Victim*, or *The Queen of* Wales, a Tragedy.

Dr. JAMES DRAKE.

This Gentleman was a Member of the College of Physicians. He wrote one Play, called

The Sham Lawyer, or *The Lucky Extravagant*, a Comedy, 1697.

Mr. EDWARD FILMER,

Was a Doctor of the Civil Law, and wrote one Play, called

The Unnatural Brother, a Tragedy, 1697.

Sir JOHN VANBRUGH.

This Gentleman was descended from an ancient Family in *Cheshire*, originally from *France*, tho' by the

Name, it might be thought of *Dutch* extraction. He was as eminent for *Architecture* as *Poetry*.

Sir *John* was imprisoned in the Bastile in *Paris* as a *Spy*. The Occasion of that Misfortune was his being found taking Plans of some Fortifications; and many being found in his Possession confirmed their Belief. During his Confinement he wrote several of his Comedies, merely for Amusement. But speaking *French* with great fluency and elegance, several of the Nobility were so highly pleased with his Wit and Humour, that he was represented to the King of *France* in his proper Character, and by that means gained his Liberty some Days before the Sollicitation came from *England*.

His Dramatic Pieces are,

I. *The Relapse*, or *Virtue in Danger*, a Comedy, 1697. This Comedy is a Sequel to *Cibber's Love's last Shift*, most of the Characters being the same.

II. *Æsop*, a Comedy, in two Parts, 1697.

III. *The Provoked Wife*, a Comedy, 1698.

IV. *The False Friend*, a Comedy, 1698.

V. *The Country-House*, a Farce, 1704.

VI. *The Confederacy*, a Comedy, 1705.

VII. *The Cuckold in Conceit*, 1706.

VIII. *Squire Trelooby*, a Comedy, 1706.

IX. *The Mistake*, a Comedy, 1706.

X. *A Journey to* London, a Comedy left unfinished.

Mr. JOHN DOVER.

A Gentleman of *Gray's Inn*, who wrote one Dramatic Piece, called

The Roman Generals, or *The Distressed Ladies*, 1697.

WILLIAM PHILLIPS, Esq;

This Author wrote three Plays.

I. *The Revengeful Queen*, a Tragedy, 1698.

II.

II. *St. Steven's Green*, or *The Generous Lovers*, a Comedy.

III. *Hibernia Freed*, a Tragedy, 1721.

Mr. HILDEBRAND HORDEN.

This Gentleman was the Son of Dr. *Horden*, Minister of *Twickenham* in *Middlesex*; an Actor of great promising Merit, and most amiable Figure. He was unfortunately killed in an accidental Rencounter in the *Rose-Tavern* Passage as he was going to Rehearsal, for which Colonel *Burgess*, one who was Resident at *Venice*, and some other Persons of Distinction, took their Trials, and were acquitted.

He was the Author of a Play, called

Neglected Virtue, or *The Unhappy Conqueror*, a Tragedy, 1698.

Mr. WILLIAM WALKER,

A Gentleman of a good Family, born in the Island of *Barbados*, where his Father was a considerable Planter, who sent him over to *England* for Education at *Eton* College.

He wrote two Plays.

I. *Victorious Love*, a Tragedy, 1698.

II. *Marry, or do Worse*, a Comedy, 1707.

Mr. GEORGE FARQUHAR.

Was born in the North of *Ireland*, of Parents that held no mean Rank in that part of the Country, who having a numerous Issue could bestow on him no other Fortune than a genteel Education; which he compleated in the University of *Dublin*, where he acquired a considerable Reputation.

While Mr. *Farquhar* was in the University he sent to a Gentleman to borrow *Burnet's History of the Reformation*; but the Gentleman sent him Word, he never

lent any Book out of his Chamber, but if he would come there he should make use of it as long as he pleased. A little while after the Owner of the Book sent to borrow Mr. *Farquhar*'s Bellows, he returned the Compliment, "I never lend my Bellows out of my Chamber, but if "he be pleased to come there, he should make use of "them as long as he would."

He began very early to apply himself to the Stage as an Actor, following the Examples of *Lee* and *Otway*, with our great *Shakespear*, and with like Success, who though all excellent *Dramatic Poets* made but indifferent Actors; however Mr. *Farquhar* having the Advantage of a very good Person, tho' with a weak Voice, was never repulsed by the Audience. But the following Accident made him determine to leave off the Occupation. Playing the Part of *Guiomar* in the *Indian Emperor*, who is supposed to kill *Vasquez* one of the *Spanish* Generals, not remembering to change his Sword for a Foil, in the Mock Engagement he wounded the Person that represented *Vasquez*, tho' as it fell out not dangerously; nevertheless it put an End to his appearing on the Stage as an Actor.

He wrote his first Comedy of *Love and a Bottle* at nineteen, and was peculiarly happy in the Choice of his Subjects, which he took care to adorn with variety of Characters and Incidents.

He attempted to play the Part of Sir *Harry Wildair* for his own Benefit in *Dublin*, which answered his Design in gaining a crowded Audience; but he executed the Part so lamely that his Friends were ashamed for him. Thus we see a *good* Poet may make but an *indifferent* Actor.

His Plays were wrote in the Order as follows.

I. *Love and a Bottle*, a Comedy, 1698.

II. *The Constant Couple*, a Comedy, 1700. This Piece was played fifty three Nights the first Season.

III. *Sir Harry Wildair*, a Comedy, 1701. A Sequel to the former, played nine Nights.

IV. *The Inconstant*, or *The Way to win him*, a Comedy, 1703. played eleven Nights.

V.

V. *The Twin Rivals*, a Comedy, 1705, played fifteen Nights.

VI. *The Recruiting Officer*, a Comedy, 1707, played fifteen Nights.

VII. *The Beaux Stratagem*, a Comedy, 1710 Played ten Nights.

VIII. *The Stage Coach*, a Farce.

His last Comedy, was wrote in six Weeks, during a settled Illness all the while; he perceived the Approaches of Death before he had finished the last Act, and as he often foretold, died before the Run of the Play was over.

His Friend Mr. *Wilks*, often visited him in his Illness: In one of these Visits, he told Mr. *Farquhar*, that Mrs. *Oldfield* thought he had dealt too freely with the Character of Mrs. *Sullen* in giving her to *Archer*, without a proper Divorce, which was not a security for her Honour; *to salve that*, replied the Author, *I'll get a real Divorce, Marry her myself, and give her my Bond she shall be a real Widow in less than a Fortnight.*

When he expired, Mr. *Wilks* took care to bury him decently in St. *Martins* in the Fields, and found among his Papers this short Note.

Dear Bob,

I Have not any thing to leave thee to perpetuate my Memory, but two helpless Girls; look upon them sometimes, and think of him that was to the last Moment of his Life thine,

George Farquhar.

Mr. WILLIAM WILKINSON.

The Author of one Play, called *Vice Reclaimed*, or *The Passionate Mistress*; a Comedy, 1699.

NICHOLAS

NICHOLAS ROWE, Esq;

This Gentleman was the Son of *John Rowe*, Esq; Serjeant at Law, descended from a good Family in the County of *Devon*. He was educated at *Westminster* School under the Learned Dr. *Busby*, and from thence removed to the *Middle Temple*, where he studied the Law, and was called to the Bar.

In the Reign of Queen *Anne* he was, for some Time, Under Secretary to the Duke of *Queensbury* and *Doven*, Principal Secretary of State; and after the Accession of his Majesty King *George* I. was made Clerk of the Council to the Prince of *Wales*; and, upon the Death of Mr. *Tate*, appointed Poet Laureat; then made one of the Surveyors of the Customs in the Port of *London*, and Secretary of the Presentations to the Lord High Chancellor of *Great Britain*: All which Places, to the Value of near Twelve hundred Pounds a Year, he enjoyed to the Time of his Death, which was in the Year 1724.

His Dramatic Pieces are,

I. *The Ambitious Stepmother*, a Tragedy, 1699.
II. TAMERLANE, a Tragedy, 1702.
III. *The Fair Penitent*, a Tragedy, 1703.
IV. *The Biter*, a Comedy, 1704.
V. ULYSSES, a Tragedy, 1706.
VI. *The Royal Convert*, a Tragedy, 1708.
VII. *The Tragedy of* Jane Shore, 1713.
VIII. *The Tragedy of the Lady* Jane Gray, 1715.

Mr. *Rowe* translated LUCAN'S PHARSALIA, printed after his Death.

Mr. PAUL VEGERIUS.

This Gentleman translated from the *German*, a Play, called

The Royal Cuckold, or *Great Bastard*, a Tragi-Comedy.

PLAYS


NICHOLAS ROWE.
Sr. Godfrey Kneller pinxt.
A. Smith sculp.

PLAYS *wrote by Anonymous* AUTHORS *from the* RESTORATION, *to the end of the* 16*th* CENTURY.

I. THE *Usurper detected*, or *Right will prevail*, a Tragi-Comedy, 1660.

II. *The Subjects Day*, or the *King's Restoration*, a Masque, 1660.

III. *Andronicus's Impieties long Success, or Heaven's late Revenge*, 1660.

IV. *Troades*, translated from *Seneca*, a Tragedy, 1660.

V. *Hell's High Court of Justice*, or the *Tryal of the politic Ghosts*, viz. *Oliver Cromwell*, the King of *Sweden*, and Cardinal *Mazarine*, by J. D. 1661.

VI. *The Virgin Martyr*, a Tragedy, 1661.

VII. *A Traytor to himself*; or *Man's Heart is his greatest Enemy*, by J. R. 1661. This is a moral Piece, without any Female Character.

VIII. *Love will find out the Way*, a Comedy, 1661.

IX. *The Presbyterian Lash*; or *Noctroff's Maid whipped*, 1661.

X. *The Levellers levelled*; or the *Independants Conspiracy, to root out Monarchy*, an Interlude, 1662.

XI. *The Marriage Broker*, or the *Pander*, a Comedy, by *W. M.* M. A. 1662.

XII. *The Witty Combat*, or the *Female Victor*, a Tragi-Comedy, 1663.

XIII. *The unfortunate Usurper*, a Tragedy, 1663.

XIV. *Love Aiamode*, 1663.

XV. *The valiant Welchman*, or the Life and Valiant Deeds of *Charador* King of *Cambria* (now called *Wales*) a Tragi-Comedy, 1664.

XVI. *Knavery in all Trades*; or the *Coffee-House*, a Comedy, 1664.

XVII. *Menachrus*, or the *Brothers*, a Comedy, 1664.

XVIII. *The unfortunate Favourite*, a Tragedy, 1664.

XIX.

XIX. *The Step-Mother*, a Tragi Comedy, 1664.

XX. *Regicidium*, Tragi-Comœdia, 1665. This Play is the black Story of the Death of K. *Charles* I.

XXI. *The Divine Masque*, 1666.

XXII. *Elvira*, or the worst not always true, 1667.

XXIII. St. *Cecily*, or the *Converted Twins*, a Tragi Comedy, 1667.

XXIV. *Alcamenes* and *Menalippa*, a Tragi-Comedy, 1668.

XXV. *Mucedorus* and *Amadon*, with the merry Conceits of *Mouse*, a Comedy, 1668. This Play by the Stile and Manner, must be much older than the Date.

XXVI. *The Unnatural Mother*, a Tragedy, 1669.

XXVII. *The Bloody Banquet*, a Tragedy, 1669.

XXVIII. *The cruel Debtor*, a Tragedy, 1669.

XXIX. *The Revolter*, a Tragedy, 1670.

XXX. *Flora's Vagaries*, a Comedy, 1670.

XXXI. *The Religious Rebel*, a Tragedy, 1671.

XXXII. *Doctor Dodipole*, a Comedy, 1671.

XXXIII. *Youth's Tragedy*, written for the Caution and Direction of the Younger sort, 1672.

XXXIV. *Youth's Comedy*, by the same Author, 1673. Neither of these Plays was intended for the Stage.

XXXV. *The Reformation*, a Comedy, 1673.

XXXVI. *Emilia*, a Tragedy, 1673.

XXXVII. *English Princess*, or the Death of *Richard* III. a Tragedy, 1673.

XXXVIII. *Fatal Jealousie*, a Tragedy, 1673.

XXXIX. *A Morning Rambling*, or the *Town Humours*, a Comedy, 1673.

XL. *The Wits*, or *Sport upon Sport*, in two Parts.

This Piece consists of a Collection of Scenes, from the most celebrated Plays with new Titles, which we shall set down, with the Names of the Plays they are taken from.

The Bouncing Knight, taken from *Henry* IV. Part I.

Jenkins's Love Course — *The School of Compliments.*

The

The False Heir
The Lame Commonwealth
The Mock Testator
A Prince in Conceit
An equal Match
The Stallion
The Grave-makers
Invisible Smirk
Three Merry Boys
The Bubble
The Club Men
Forc'd Valour
Simpleton, Simpkin, Hobbinal Swabber
French Dancing-Master
The Landlady
The Testy-Lord
The Empirick
The Surprize
The Scornful Lady.
Beggar's Bush.
The Spanish Curate.
Opportunity.
Rule a Wife.
Custom of the Country.
Hamlet.
Merry Milkmaids.
Rollo Duke of Normandy.
Green's Tu Quoque.
Philaster.
Humorous Lieutenant.
Cox's Diana and Actæon, &c.
Variety.
Chances.
Maid's Tragedy.
Alchymist.
Father's own Son.

XLI. *Wiltshire Tom*, supposed to be wrote by Mr. *Edwards.*

XLII. *Woman turned Bully*, a Comedy, 1674.

XLIII. *Siege of Constantinople*, a Tragedy, 1675.

XLIV. *The Amorous Gallant, or Love in Fashion*, a Comedy, 1675.

XLV. *The Mock Duellists*, a Comedy, 1675.

XLVI. *Piso's Conspiracy*, a Tragedy, 1676.

XLVII. *Fulgius* and *Lucrette*, a Pastoral, from the *Italian*, 1676.

XLVIII. *Cromwell's Conspiracy*, a Tragi-Comedy, 1676.

XLIX. *Commons Condition*, a Comedy, 1676.

L. *As you find it*, a Comedy, 1676.

LI. *Rival Brothers*, a Tragedy, 1677.

LII. *The Debauchee*, or the *Credulous Cuckold*, a Comedy, 1677.

LIII. *The General cashiered*, a Tragi-Comedy, 1677.

LIV. *Portsmouth Heiress*, or the *Generous Refusal*, a Comedy, 1677.

LV. *The Counterfeit Bridegroom*, or *defeated Widow*, a Comedy, 1677.

LVI. *The Constant Nymph*, or the *Rambling Shepherd*, by D. P. 1678.

LVII. *Tunbridge Wells*; or *A Day's Courtship*, a Comedy, 1678.

LVIII. *The Rival Mother*, a Comedy, 1678.

LIX. *Huntington's Divertisement*, a Comedy, 1678.

LX. *The French Conjurer*, a Comedy, 1678.

LXI. *The Counterfeits*, a Comedy, 1679.

LXII. *The different Widows*, or *Intrigue Alamode*, a Comedy, 1679.

LXIII. *The Imposture defeated*, or a Trick to cheat the *Devil*, a Comedy, 1679.

LXIV. *The Spendthrift*, a Comedy, 1680.

LXV. *Alexis his Paradise*, a Dramatic Opera, 1680.

LXVI. *An Evening's Adventure*, *or A Night's Intrigue*, a Comedy, 1680.

LXVII. *The Generous Culley*, a Comedy, 1680.

LXVIII. *The Muse of New-Market*, consisting of three short Comedies, printed together, *viz.*

1. *The Merry Milk-Maids of Islington*, or the *Rambling Gallants defeated.*

2. *Love lost in the Dark*, or the *Drunken Couple.*

3. *The Politic Whore*, or the *Conceited Cuckold*, 1681.

LXIX. *The Progress of Honesty*, a Dramatic Pastoral, by J. D. 1681.

LXX. *Rome's Follies*, or the *Amorous Fryars*, a Comedy, 1681.

LXXI. *The Siege and Surrender of* Mons, a Comedy, 1681.

LXXII. *Christmas Ordinary*, an Interlude, 1682.

LXXIII. *The Rape*, or the *Innocent Impostor*, a Comedy, 1682.

LXXIV.

LXXIV. *Master Turbulent*, or the Melancholics, a Comedy, 1682.

LXXV. *Romulus and Hersilia*, or the *Sabine War*, a Tragedy, 1683.

LXXVI. *The Amorous Old Woman*, a Comedy, 1684.

LXXVII. *Altemira*, a Tragedy, 1685.

LXXVIII. *The Rampant Alderman, or News from the Exchange*, a Comedy, 1685.

LXXIX. *The Facetious Citizens*, or the *Melancholy Visionar*, a Comedy, 1685.

LXXX *Mistaken Beauty*; or the *Lyar*, a Comedy, from le *Menteur* of *Corneille*, 1688.

LXXXI. *The Feigned Astrologer*, a Comedy, 1688.

LXXXII. *Cyrus King of Persia*, a Tragedy, 1688.

LXXXIII. *The Revolution*; or the *Happy Change*.

LXXXIV. *Love without Interest*, a Comedy, 1689.

LXXXV. *Fashionable Lady, or Wit in Necessity*, a Comedy, 1689.

LXXXVI. *The New Athenian Comedy*, a Satire on that Society.

LXXXVII. *Sylla's Ghost*, a Dramatic Satyrical Piece, 1689.

LXXXVIII. *The Royal Voyage*, or the *Irish Expedition*, a Tragi-Comedy, 1690.

LXXXIX. *The Royal Flight*, or the *Conquest of Ireland*, a Farce, 1690.

XC. *The Folly of Priestcraft*, a Comedy, 1690.

XCI. *The Battle of Sedgmore*, a Farce, (said to be wrote by *Villiers* Duke of *Buckingham*), 1690.

XCII. *The Banish'd Duke*, or the Tragedy of *Fortunatus*, 1690.

XCIII. *The Bloody Duke*, or the *Adventures of a Crown*, 1690.

XCIV. *The Abdicated Prince*, or the *Adventures of four Years*, a Tragi Comedy, 1690.

XCV. *The Generous Choice*, a Comedy, 1691.

XCVI. *The Generous Cully*, a Comedy, 1691.

XCVII. Sir *Giddy Whim*, or the *Unlucky Amour*, 1691.

XCVIII.

XCVIII. *The Rover reclaim'd*, a Comedy, 1691.

XCIX. *The Roving Husband reclaimed*, a Comedy, 1691.

C. *Wit for Money*, or *Poet Stutter*, a Farce, 1691.

This is a poor performance wrote in ridicule of Durfey's *Love for Money*, or *The Boarding-School*, a Comedy.

CI. *Win her, and take her, or old Fools will be meddling*, a Comedy, 1691.

CII. *All Bedeviled*, a Farce, 1691.

CIII. *Love's Lottery*, a Comedy, 1692.

CIV. *The Rehearsal of Kings*, 1692.

CV. *The Siege of Derry*, a Tragi-Comedy, 1692.

CVI. *Piety* and *Valour, or Derry defended*, a Tragi-Comedy, 1692.

CVII. *Fairy Queen*, a Dramatic Opera, 1692.

CVIII. *The Battle of Aughrim*, or the Fall of St. *Ruth*, an Heroic Tragedy in Verse, 1694.

CIX. *The Fickle Shepherdess*, a Pastoral Comedy, 1695.

CX. *She ventures, he wins*, a Comedy, 1696.

CXI. *The Cornish Comedy*, 1696.

CXII. *The Braggadocio*, or the *Bawd turned Puritan*, 1696.

CXIII. *Pausanias*, or the *Betrayer of his Country*, a Tragedy, 1696.

CXIV. *Timoleon*, or the *Revolution*, a Tragi-Comedy, 1697.

CXV. *The Triumphs of Virtue*, a Tragi-Comedy, 1697.

CXVI. *The Female Wits*, or *A Triumvirate of Poets*, 1697.

CXVII. *The Unfortunate Mother*, a Tragedy, 1698.

CXVIII. *The Conquest of Spain*, by the *Moors*, a Tragedy, 1698.

CXXIX. *The Fatal Discovery*, or *Love in Ruins*, a Tragedy, 1698.

CXX. *The Patriot*, or the *Italian Conspiracy*, 1698.

CXXI. *The Stage Beau tossed in a Blanket*, 1699.

CXXII. *The Quaker's Wedding*, a Comedy, 1699.

A List

The following Plays were published in this Century; but as we cannot ascertain their Dates, have placed them at the End of this Period.

I. *The Cares of Love*, a Comedy.

II. *The Conscientious Lovers*, a Comedy.

III. *The Faithful General*, a Tragi-Comedy. This is an Alteration of *Fletcher's Loyal Subject*.

IV. *The Faithful Shepherd*, a Pastoral Comedy, from the *Italian*, by D. D, Gent.

V. *The Pedlar his Prophecy*, an Interlude.

VI. *The Self Rival*, a Comedy.

VII. *A Trick to catch the old One*, a Comedy.

VIII. *Force Will*, a Tragedy.

IX. *Zelmane*, or the *Corinthian*, Queen a Tragedy.

Dramatic

Dramatic AUTHORS *from* 1700, *to the present Time.*

Mr. A. CHAVES.

THE Author of one Play, called *The Lover's Cure*, a Comedy, 1700.

CHARLES BURNABY, Esq;

This Gentleman was a Member of the *Inner-Temple*, and had a University Education. He was Author of four Plays.

I. *Love betrayed*, or *The agreeable Disappointment*, a Comedy, 1701.

II. *The Modish Husband*, a Comedy, 1702.

III. *The Ladies Visiting Day*, a Comedy, 1703.

IV. *The Reformed Wife*, a Comedy, 1705.

Mrs. SUSANNA CENTLIVRE,

Was born in *Lincolnshire*, and sprung from a Reputable Family in that Country. Her Father's Name was *Freeman*, and her Education was intirely owing to her own Industry, and the Assistance of a Neighbouring *French* Gentleman, who so much admired her sprightly Wit and Manner, that he undertook to instruct her in the *French* Language, wherein she made such a rapid Progress, that she could, before she was twelve Years of Age, read *Moliere*, with all the Vivacity, and distinguished Characters of the Drama.

This gave her some Consolation for the Ill-usage of her Step-mother, which was so much beyond all *bearing*, that on the Death of her Father, she determined *to leave her*. At the Time she had formed this *Resolution*, a Company of stroling Players came to Stamford,

Stamford, where she joined them, with little persuasion, and set out with the Part of *Parisatis*, in the Play of *Alexander* the Great: But having a greater Inclination to wear the Britches, than the Petticoat, she struck into the Men's Parts. She had a small Wen on her left Eye lid, which gave her a Masculine Air.

We shall drop her *Marriages*, and *Amours*, and only add that she died in her third Husband's House (Mr. *Joseph Centlivre*) in 1723, in the 56th Year of her Age.

The Plays she wrote are as follow.

I. *The Perjured Husband*, a Tragedy, 1702.

II. *The Beau's Duel*, or *A Soldier for the Ladies*, a Comedy, 1703.

III. *The stolen Heiress*, or *The Salamanca Doctor out-witted*, a Comedy, 1704.

IV. *The Gamester*, a Comedy, 1704.

V. *The Basset-Table*, a Comedy, 1705.

VI. *Love at a Venture*, a Comedy, 1705.

VII. *Love's Contrivances*, or *Le Medicin Malgre lui*, a Comedy, 1705.

VIII. *The Busy-Body*, a Comedy, 1708.

IX. *Marplot*, the second part of the *Busy-Body*, 1709.

X. *The Platonick Lady*, a Comedy, 1710.

XI. *The perplexed Lovers*, a Comedy, 1710.

XII. *The Man's bewitched*, or *The Devil to do about her*, a Comedy, 1713.

XIII. *The Wonder a Woman, keeps a Secret*, a Comedy, 1714.

XIV. *The Cruel Gift*, a Tragedy, 1716. Mr. *Rowe* assisted in this.

XV. *A Gotham Election*, a Farce.

XVI. *A Wife well managed*, a Farce.

These two Farces were printed 1716, but never acted.

XVII. *A Bickerstaff's Burial*, or *Work for the Upholders*, a Farce, 1717.

XVIII. *A Bold Stroke for a Wife*, a Comedy, 1718.

XIX. *The Artifice*, a Comedy, 1721.

Most of her Comedies have a French Extraction.

Sir

Sir EDWARD SHERBURNE, Bart.

This Gentleman Tranſlated the following Tragedies of *Seneca*.

I. MEDEA.
II. THEBAIS.
III. HERCULES. Illuſtrated with Notes, 1702.
IV. TROADES, or *The Royal Captives*.

Mr. ABEL BOYER,

A *Frenchman*, who for many Years was concerned in writing a News Paper, called *The Poſt-Boy*; he likewiſe publiſhed a Monthly Piece, called *The Political State of* Great Britain; *The Life of Queen Anne*, in Folio: *A* French *Dictionary*, and a *French Grammar*, which have been always eſteemed the beſt in their Kind. He wrote, or rather tranſlated from the *French* of *Racine*, one Play, called

Achilles, or *Iphigenia* in *Aulis*, a Tragedy, 1702.

Sir RICHARD STEELE.

He was born in the Kingdom of *Ireland*, and in the City of *Dublin*; but leaving that Country very young had his Education at the *Charter-Houſe*, *London*, being School-fellow with Mr. *Addiſon*, with whom he contracted an Intimacy and Friendſhip that continued as long as they lived.

His firſt Appearance in the World, as an Author, was in a ſmall Piece called the *Chriſtian Hero*, wrote whilſt he was an Enſign in the Guards; this Piece he Dedicated to the Lord CUTTS, who, being a Lover of Science and Men of Letters, by his Intereſt ſoon procured a Captain's Commiſſion for Mr. *Steele*, whoſe *Wit and Ingenuity* daily made him more Friends. He

was

R Cooper, sculp.t

SIR R. STEELE.

London, Published by T & J Allman, Princes Street Hanover Square

1823

was appointed one of the Commissioners of the *Stamp-Office*; and the Public are indebted to him, for that agreeable Entertainment they have received from those elegant Papers, called the *Tatler*, the *Spectator*, *Guardian*, *Englishman*, *Lover*, *Reader*, and *Theatre*, with several other Pieces and Pamphlets, and some in particular, wherein it is thought he did no small Service to the *Protestant* Succession in the most illustrious House of *Hanover*. His late Majesty, King *George* I. soon after his Accession to the Throne, conferred on him the Honour of Knighthood; and after that gave him a Patent for his own natural Life, and three Years after, to set up a Company of Comedians, which was afterwards renewed in his Name, with those of *Booth*, *Wilks* and *Cibber*, who took the management of the Theatre upon themselves, and allowed him 700l. a Year *Sine Cure*, with which he retired to *Caermarthen* in *South Wales*, near which Town he had an Estate of 5 or 600 Pounds a Year, that came by his Wife, whose Name was *Scurlock*. He did not live at his own Seat, but boarded at the Town of *Caermarthen*, with Mr. *Scurlock*, an eminent Mercer, and Nephew to his Lady, and died at his House, in the Year 1728. He had been thrice chosen a Representative in Parliament; once for *Stockbridge* in *Hampshire*, once for *Boroughbridge* in *Yorkshire*, and afterwards for *Wendover* in *Buckinghamshire*.

He wrote the four following Plays:

I. *The Funeral*, or *Grief A-la-mode*, a Comedy, 1702.

II. *The Tender Husband*, or *The accomplished Fools*, a Comedy, 1703.

III. *The Lying Lovers*, or *The Ladies Friendship*, a Comedy, 1704.

IV. *The Conscious Lovers*, a Comedy, 1721.

Mr.

Mr. THOMAS BAKER,

Was the Son of an eminent Attorney, in the City of *London*, and wrote five Plays, besides which he was the Author of a Paper called, the *Female Tatler*, wrote in Imitation of *Isaac Bickerstaff*'s *Tatler*; but which, like most Imitations, was far beneath the Original.

The Author, being in disgrace with his Father, who allowed him but a very scanty Income, retired into *Worcestershire*, where 'tis said he died the Death of the great *Sylla*, the *Roman* Dictator, of that loathsome Distemper the *Morbus Pediculosus*.

His Dramatic Pieces are,

I. *The Humours of the Age*, a Comedy, 1704.

II. *An Act at Oxford*, 1705.

III. *Tunbridge Walks*, or *The Yoeman of Kent*, a Comedy, 1706.

IV. *Hampstead Heath*, a Comedy, 1707.

V. *The Fine Ladies Airs*, or *an Equipage of Lovers*, a Comedy, 1708.

DAVID CRAUFORD, Esq;

This Author was a Gentleman of *North Britain*, and wrote two Plays:

I. *Courtship Alamode*, a Comedy.

II. *Love at first Sight*, a Comedy, 1704.

Rev. Mr. JOSEPH TRAPP.

He was educated at *Wadham College* in *Oxford*; of which University he was sometime Poetry Professor. He has translated *Virgil*'s *Æneis*, in blank Verse, in *three Volumes*, and wrote the following Play.

ABRAMULE, or *Love and Empire*, a Tragedy, 1704.

Mr.

Mr. CHARLES JOHNSON.

This Author was very happy in an Intimacy with Mr. *Wilks*, thro' whose Friendship he had a Play acted almost every Year.

His Dramatic Pieces are,

I. *Fortune in her Wits*, a Comedy, 1705. It is a very indifferent Translation of Mr. *Cowley*'s *Naufragium Joculare.*

II. *The Force of Friendship*, a Tragedy, 1710.

III. *Love in a Chest*, a Farce, 1710.

IV. *The Wife's Relief*, or *The Husband's Cure*, a Comedy. It is chiefly borrowed from *Shirley*'s *Gamester*, 1711.

V. *The successful Pirate*, a Tragi-Comedy, 1712.

VI. *The Generous Husband*, or *The Coffee-house Politician*, a Comedy, 1713.

VII. *The Country Lasses*, or *The Custom of the Manor*, a Comedy, 1714.

VIII. *Love and Liberty*, a Tragedy, 1715.

IX. *The Victim*, a Tragedy, 1715.

X. *The Sultaness*, a Tragedy, 1717.

XI. *The Cobler of* Preston, a Farce of two Acts, 1717.

XII. *Love in a Forest*, a Comedy, 1721. Taken from *Shakespear*'s Comedy of, *As you like it.*

XIII. *The Masquerade*, a Comedy, 1723.

XIV. *The Village Opera*, 1728.

XV. *The Ephesian Matron*, a Farce of one Act, 1730.

XVI. *Celia*, or *The Perjured Lovers*, a Tragedy, 1732.

MARTIN BLADEN, Esq;

This Gentleman was once in the Army, and had the Commission of a Lieutenant-Colonel in the Reign of Queen *Anne*. He translated *Cæsar*'s Commentaries *into English*, was one of the Lords Commissioners of

Trade and Plantations, and Member of Parliament for *Portsmouth*. He died *May* 1740.

He wrote one Play, called

SOLON, *or Philosophy no Defence against Love*, a Tragi-Comedy, 1705.

To which was added a Masque, called,

Orpheus and *Euridice*.

The Rt. Hon. Lord Viscount GRIMSTON.

This Nobleman wrote one Play in his Youth, called *The Lawyer's Fortune*, or *Love in a Hollow Tree*, a Comedy, never acted, but printed in the Year 1705; and reprinted, with an *Elephant* dancing the Ropes for the Frontispiece.

Mr. JOHN COREY,

Was born at *Barnstaple* in *Devonshire*, and sprung from an ancient Family in that County. He was entered a Student of *New-Inn*, but admiring the Buskin he took to the Theatre. He was a just Speaker, but Nature having denied him a graceful Person, tho' blessed with a very good Voice, he never made any considerable Figure as an Actor. He wrote two Plays:

I. *The Metamorphosis*, or *The Old Lover outwitted*, a Comedy.

II. *A Cure for Jealousy*, a Comedy, 1705.

Mr. RICHARD ESTCOURT.

This Author was born in *Gloucestershire*, and served his Appenticeship to an Apothecary in *Hatton Garden London*; but afterwards, when he set up for himself, not finding Trade to answer so well as he expected, he went over to *Ireland*, and entered himself in the Company of Players belonging to the Theatre in *Dublin*. He went afterwards for *England*, and was *received* into *Drury-Lane* Theatre.

Mr. Estcourt was so much courted for his Mimicry, *that Persons* of the greatest Quality frequently invited

him

R. Cooper sculp.t

Rt. HON. J. ADDISON.

him to their Entertainments, and made him many Presents.

Sir *Richard Steele*, in the *Spectator*, N° 468, gives him the Character of 'an excellent Companion, and 'one who was perfectly Master of well-turned Compliments, as well as smart Repartees'.

He died in 1719, and was buried in St. *Paul's*, *Covent Garden*.

He wrote two Dramatic Pieces.

I. *The Fair Example*, or *The Modish Citizen*, a Comedy, 1706.

II. *Prunella*, an Interlude, designed as a Ridicule of the *Italian* Operas, then much in Vogue.

Mrs. WISEMAN.

This Gentlewoman wrote one Play, called *Antiochus the Great*, or *The Fatal Relapse*, a Tragedy, 1706.

The Rt. Hon. JOSEPH ADDISON, Esq;

This uncommon Favourite of the Muses was Son of Dr. *Lancelot Addison*, Dean of *Litchfield* and *Coventry*, by his Wife *Jane*, whose Maiden Name was *Gulstone*. He was born at *Milston*, near *Amesbury* in *Wiltshire*, on the first of *May*, 1672, and was very early put under the Care of the Rev. Mr. *Naish* at the School of *Amesbury*, but was soon after removed to *Salisbury* School, and from thence to the *Charter House* in *London*, where the first Intimacy began between him and Sir *Richard Steele*, which continued as long as he lived. From the *Charter House* he went to *Queen's College*, *Oxford*, and in about two Years after was elected into *Magdalene-College*, and there took his Degrees of Batchelor and Master of Arts. One of the first Specimens he gave of his extraordinary Genius in *Poetry*, was a short Copy of *English* Verses, dated from *Magdalene-College*, 1693, when the Author was not above 22 Years of Age, to Mr. Dryden upon his translation of *Virgil*, *Horace*, *Juvenal*, *Persius*, and

Ovid. He soon after gave a Version of the fourth *Georgie*, prefixed to Mr. *Dryden*'s translation of *Virgil.*

His Design of going into Orders, was over ruled by his Friend the Earl of *Halifax*, that great Patron of the Muses, and all the polite Arts, who, as Sir *Richard Steele* informs us, made warm Instances to the Head of *Magdalene-College*, not to insist upon his going into Orders, but to suffer him to come into Business, where Men of liberal Educations were so much wanted. That noble Lord concludes his Letter, "That however "he might be represented as no Friend to the Church, "he would never do it any other Injury than keeping "Mr. *Addison* out of it".

The *Latin* Poems of Mr. *Addison*, published in the *Musæ Anglicanæ*, were not only admired at Home, but Monsieur *Boileau*, the celebrated *French* Poet, upon perusing them, is said to have conceived a greater Idea of the Genius of the *English* Nation for Poetry, than he ever had before, and shewed the Author very great Civilities when he was in *France*. By the Interest of the Lord *Somers*, Mr. *Addison* procured a Pension of three hundred Pounds a Year from the Crown to support his Expences in travelling to *France* and *Italy*. In 1701, he wrote *A Letter to the Lord* Halifax *from* Italy, in Verse, which is looked upon as one of his finest Pieces in that sort of Poetry. The Author had also so much esteem in the last mentioned Nation, that this Letter was translated into *Italian*, by Sig. *Salvini*, Professor of the *Greek* Tongue at *Florence*.

When our Author was about to return to *England*, in 1702, he received Letters from his Friends, to let him know that he was designed to attend the Army under Prince *Eugene*, in *Italy*, as Secretary from King *William*; but a Stop was put to this, by the Death of his Majesty; an Account of which he received at *Geneva*. And his Friends having lost their Interest in the beginning of Queen *Anne*'s Reign, which prevented his farther Advancement, he had Leisure to make the Tour of *Germany* in his Way home. It was at *Vienna* he began to methodize his Book of Medals, which is a curious Piece.

At

At the Time of the Victory at *Blenheim*, Mr. *Addison* was entirely without Employment in the State, therefore took up a Lodging according to his *Finances*, which were not very great. We ought not to lessen the Merit of any Author, but that glorious Poem of the Campaign, was not the first Thought of Mr. *Addison*, since that great Man, *Henry Boyle*, Lord *Earleton*, Chancellor of the Exchequer, was employed by the Lord Treasurer *Godolphin*, at the Sollicitation of the Lord *Halifax*, to go to our Author, and desire him to write some Piece which might transmit the Memory of that glorious Victory to Posterity. Mr. *Addison*, whose Lodgings (as was hinted before) were but very indifferent, was surprized with this Visit from a Person of my Lord's Rank and Station, seemed in some Confusion; but he was very agreeably brought out of it, when the Chancellor acquainted him with his Commission, and that the Lord Treasurer, to encourage him in the Work, had already made him one of the Commissioners of the *Appeals*, and desired him to look upon that Post, but as an earnest of something more considerable. And my Lord *Godolphin*, when that excellent Poem called the *Campaign* was finished, kept his Word by giving our Author another Post, in 1705.

The same Year he attended my Lord *Halifax* to *Hanover*; and in 1706, was made Secretary to Sir *Charles Hedges*, Secretary of State, and continued so to the Lord *Sunderland*, who succeeded him. When the Lord *Wharton* was appointed Lord Lieutenant of *Ireland*, in 1709, he made Mr. *Addison* Secretary for that Kingdom; and her Majesty, as a Mark of her Favour to him, bestowed on him the Post of Keeper of the Records in *Ireland*. It was while he was in that Kingdom, that he first discovered Mr. *Steele* (afterwards Sir *Richard*) to be the Author of the *Tatler*, by an Observation on *Virgil* which he had communicated to him. He lent so much Assistance afterwards to that Paper, that Sir *Richard Steele*, in the Close of it, allows him the Honour of being Author of the most applauded Pieces in it. He

had a great Share also in *The Spectators* and *Guardians*: Those excellent Pieces are so well known and admired, that they need not any Commendation here.

When the Ministry was changed in the latter Part of Queen *Anne*'s Reign, and he expected no further Employment, he had formed a Design of composing an *English* Dictionary, which he thought much wanting in our Language; but being soon after brought into Business again, that noble Design was dropt, which the World has Reason to regret.

Upon the Death of the Queen he was appointed Secretary to the Lords Justices; and the Earl of *Sunderland* becoming a second Time Secretary of State, in 1714, he was again made Secretary for *Ireland*; and when the Lord *Sunderland* resigned the Post of Lord Lieutenant of *Ireland*, he was made one of the Lords Commissioners of Trade.

In the Year 1713, Mr. *Addison* published his celebrated Paper, called *The Freeholder*, wrote in Defence of Liberty and the present happy Establishment. In 1716, he married the Countess of *Warwick*.

In 1717, he was raised to the high Post of one of his Majesty's Principal Secretaries of State; but the close Application which that Employment required, so much impaired his Health, that he was obliged to resign it in a short Time; and tho' he seemed somewhat better in his first Recess from Business; yet a Relapse into his former Disorder of an Asthma, attended with a Dropsy, took from the World all that could die of this great Man, on the 17th of *June* 1719. He left behind him one Daughter by the Countess of *Warwick*.

His Dramatic Performances are,

I. *Rosamond*, an Opera, set to Music after the *Italian* Manner, by Mr. *Clayton*, &c. 1706, and since by Mr. *Arne*.

II. *Cato*, a Tragedy, 1712.

Mr. *Pope* wrote the Prologue, and Sir *Samuel Garth* the Epilogue.

III. *The Drummer*, or *The haunted House*, a Comedy, 1715.

Mr.

Mr. LEWIS THEOBALD.

This Author was born in *Sittingborne* in the County of *Kent*, being the Son of Mr. *Peter Theobald*, an eminent Attorney of that Town. He had his Education chiefly under the Reverend Mr. *Ellis* at *Isleworth* in *Middlesex*, and afterwards practised as an Attorney at Law. He was concerned in a Paper called the *Censor*, in *Mist's Weekly Journal*; and besides his own Dramatic Pieces, mentioned below, he published an Edition of all *Shakespear*'s Plays, in which he corrected, with great Pains and Ingenuity, many Faults that crept into that valuable Author's Writings.

His Dramatic Pieces are,

I. *The Persian Princess*, or *The Royal Villain*, a Tragedy, 1707.

II. ELECTRA, a Tragedy, translated from the *Greek* of *Sophocles*, with Notes, 1714.

III. OEDIPUS *King of* THEBES, a Tragedy translated from *Sophocles*, with Notes, 1715.

IV. PLUTUS, or *The World's Idol*, a Comedy, translated from the *Greek* of *Aristophanes*, with Notes, 1715.

V. *The Clouds*, a Comedy, translated from *Aristophanes*, with Notes, 1715.

VI. *The Perfidious Brother*, a Tragedy, 1716.

VII. PAN *and* SYRINX, an Opera of one Act, set to Music by Mr. *Galliard*, 1717.

VIII. *The Tragedy of King* RICHARD II. altered from *Shakespear*, 1719.

IX. *Double Falsehood*, a Tragedy, 1729.

Mr. EDMUND SMITH.

He was the Son of a Merchant, and was first educated at *Westminster-School*, under Dr. *Busby*. He removed thence to *Christ-Church College*, *Oxford*, where he acquired the Character of a very great Scho-

lar, but was a Person of a very careless Disposition, and particularly so in his Dress, which got him the Nick-name of Captain *Ragg*. He died in the 42d Year of his Age, in the Year 1710, at the Seat of *George Duckett*, Esq; called *Hartham*, in *Wiltshire*, and was buried in the Parish Church there. He wrote one Play, called

PHÆDRA *and* HIPPOLITUS, a Tragedy, 1707.

AARON HILL, Esq;

This excellent Author, has travelled into several Parts of *Asia*, and at his return, published an elegant Description of the *Ottoman Empire*.

I have read a Play of his founded on the Story of *Marcus Brutus*, the same Character as *Shakespear* drew in his *Julius Cæsar*, without one Line, or Sentiment of that great Author: And yet *Shakespear* himself (were he now alive) might not be ashamed to own it.

He had once the Management of the Theatre, and has published the following Theatrical Pieces.

I. *Rinaldo*, an Opera, set to Music by Mr. *Handel*, soon after his first arrival in *England*. The Elegance of the Scenes, and Grandeur of the Machinery (our Author's Invention) were justly admired by all, 1708.

II. *Elfrid*, or *The Fair Inconstant*, a Tragedy, 1709.

III. *The Walking Statue*, or *The Devil in the Wine Cellar*, a Farce.

IV. *The Fatal Vision*, or *The Fall of* SIAM, a Tragedy, 1716.

V. *Trick upon Trick*, or *Squire* BRAINLESS, a Comedy.

VI. *King Henry* V. or *The Conquest of* France *by the* English, 1723.

VII. *Athelwold*, a Tragedy, 1730.

VIII. ZARA, a Tragedy, 1734.

IX. ALZIRA, a Tragedy, 1735.

X. MEROPE, a Tragedy, 1749.

CHARLES.

CHARLES GORING, Esq;

Wrote one Play, called
IRENE, or *The Fair Greek*, a Tragedy, 1708.

Mr. OWEN.

This Gentleman, who was educated at *Eton* School, and afterwards removed to *King's College*, in the University of *Cambridge*, wrote one Play, called
Hypermenestra, or *Love in Tears*, a Tragedy, 1708.

Mr. WILLIAM HARRISON.

This Author wrote one Play, called
The Pilgrims, or *The happy Converts*, a Pastoral Tragedy, 1709.

Mr. JOHN OLDMIXON.

This Gentleman was descended of a good Family in *Somersetshire*, near the Town of *Bridgewater*.

He dyed at *Liverpool*, where he had a Post in the Revenue. He wrote three Plays.

I. *Amyntas*, a Pastoral.
II. *The Grove*, or *Love's Paradise*, an Opera, 1709.
III. *The Governor of Cyprus*, a Tragedy.

He published The Life of *Queen Anne*, in Folio.

Mr. ANTHONY ASTON.

An Itinerant Player, Author of many Humorous Scenes, and one Play, called
Love in a Hurry, a Comedy, 1709.

Mr. OWEN SWINEY.

A Gentleman born in *Ireland*, and formerly Manager of *Drury Lane* Theatre, and afterwards of the Queen's Theatre in the *Hay-market*. After leaving that Office he resided in *Italy* several Years, and at his return, procured a Place in the Custom-house.

He wrote one Play, called

The Quacks, or *Love's the Physician*, a Comedy, 1710.

Mr. CHARLES SHADWELL.

The younger Son of the Laureat, wrote the following Dramatic Pieces.

I. *The Fair Quaker of Deal*, or *The Humours of the Navy*, a Comedy, 1710.

II. *The Humours of the Army*, a Comedy, 1712.

III. *Irish Hospitality*, or *Virtue Rewarded*, a Comedy.

IV. *The Plotting Lovers*, or the *Dismal Squire*, a Farce, translated from the *French* of *Moliere*.

V. *The Hasty Wedding*, or *The Intriguing Squire*, a Comedy.

VI. *The Sham Prince*, or *News from* Passau, a Comedy,

VII. *Rotheric O Connor*, a Tragedy.

Mr. *Shadwell* had a Post in the Revenue in *Dublin*, which he enjoyed till his Death.

JOHN HUGHES, Esq;

This Author was born at *Marlborough* in *Wiltshire* in 1677, and received the first Rudiments of Learning in *London*.

In his Youth, he applyed himself to the Study of *Poetry*, *Painting*, and Musick; in each of which he made

made a considerable Progress; but, for the most part, followed them only as agreeable Amusements, under frequent confinement from an ill State of Health.

His refined Parts and Merit recommended him to the Esteem of the late Lord *Cowper*, who, without any previous Sollicitation, made him Secretary for the Commissioners of the Peace in 1717, and distinguished him with several Marks of his Favour and Affection.

He held this Place till the Time of his Death, which happened in *February* 1719, in the 42 Year of his Age, just after he had heard of the Success of his Tragedy, called *The Siege of Damascus*, which was that Night acted for the first Time with great Applause.

Besides his Poetical and Prose Works, he has left us the following Dramatic Pieces, *viz.*

I. *Calypso* and *Telamachus* an Opera, 1711.

II. *Apollo* and *Daphne*, a Masque, 1717.

III. *Orestes*, a Tragedy from *Euripides*, the second Scene of the first Act.

IV. *Cupid* and *Hymen*, a Masque.

V. *The Miser*, a Comedy, from *Moliere*, the first Act.

VI. *The Siege of Damascus*, a Tragedy, 1719.

ANNE *Countess of* WINCHELSEA.

This Lady published a Collection of Poems, in the Year 1711, and one Play, called

ARISTOMENES, or *The Royal Shepherd*, a Tragedy.

AMBROSE PHILIPS, Esq;

This Gentleman is of a very antient and considerable Family in the County of *Leicester*, and was educated at *St. John's College* in *Cambridge*, where he wrote his *Pastorals*: While he was at the University, he published *The Life of Archbishop Williams*.

In

In the first Volume of the *Tatlers* we have a little Poem of this Author's, dated from *Copenhagen*, which he calls a Winter Piece. The Author of the *Tatlers* says, "This is as fine a Piece as we ever had from any "of the Schools of the most learned Painters; such "Images as these give us a new Pleasure in our Sight, "and fix upon our Minds traces of Reflection, which "accompany us whenever the like Objects occur."

Mr. *Philips*, was concerned with Dr. *Boulter*, afterwards Archbishop of *Armagh*, Lord Primate of *Ireland*; the Right Honourable *Richard West*, Esq; Lord Chancellor of *Ireland*; the Reverend Mr. *Gilbert Burnet*, and the Reverend Mr. *Henry Stevens*, in writing a Paper called the *Free Thinker*, but all published by him, and since reprinted in three Volumes 12mo. In the latter Part of the Reign of Queen *Anne*, he was Secretary to the *Hanover Club*, a Society of Noblemen and Gentlemen who met in Honour, and to promote the Interest of the Protestant Succession. After the Accession of his late Majesty King *George* I. he was in the Commission of the Peace, and appointed a Commissioner of the Lottery Office; but upon the Advancement of his Friend Dr. *Boulter* to the Archbishopric of *Dublin*, he went with him into *Ireland*, where he had considerable Preferments, and was a Member of the House of Commons there, as Representative for the County of *Armagh*.

His Dramatic Pieces are,

I. *The Distrest Mother*, a Tragedy, 1711.

II. *The Briton*, a Tragedy, 1721.

III. HUMPHRY *Duke of* GLOUCESTER, a Tragedy, 1722.

These three Plays were printed in one Volume 12mo.

Mr. WILLIAM TAVERNER.

He was the Son of Mr. *Jeremiah Taverner*, a Portrait Painter, and was bred to the *Civil Law*, and Proctor

John Gay

JOHN MILTON.

His Dra-

Comedy,

3:

Jobbers, a

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rst shewed
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[illegible] the Theatre in
Lincoln's Inn-Fields.

II. *The What-d'ye call it*, a Tragi-Comi-Paſtoral Farce, 1715.

III. *Three Hours after Marriage*, a Farce of three Acts 1717. Mr. *Pope* and Dr. *Arbuthnot* aſſiſted in this Piece.

IV. *The Captives*, a Tragedy, 1720.

V. *No Fools like Wits*, a Comedy, 1721.

VI. *The Mohocks*, a Farce, never acted but printed.

VII. *The Beggar's Opera*, 1727.

VIII.

John Gay

Proctor of the *Arches* in *Doctors Commons*. His Dramatic Pieces are,

I. *The Faithful Bride of* GRANADA, a Comedy, 1711.

II. *The Maid the Mistress*, a Comedy, 1713.

III. *The Female Advocates*, or *The Stock-Jobbers*, a Comedy, 1714.

IV. *The Artful Husband*, a Comedy, 1716.

V. *The Artful Wife*, a Comedy, 1717.

VI. *'Tis well if it takes*, a Comedy, 1720.

Mr. JOHN GAY.

This Gentleman was born at *Exeter*, in the County of *Devon*, and at first bred a Mercer in the *Strand*; but quitting that Employment, he was entertained in the Service of the Duchess of *Monmouth*, as her Grace's Domestic Steward. His Poetical Genius first shewed itself in a Poem called *Trivia*, or *The Art of walking the Streets*, which recommended him to the Acquaintance of Mr. *Pope*, with whom he continued in great Intimacy and strict Friendship to the Time of his Death.

He wrote the following Dramatic Pieces:

I. *The Wife of Bath*, a Comedy, 1713. It was altered and revived many Years after at the Theatre in *Lincoln's Inn-Fields*.

II. *The What-d'ye call it*, a Tragi-Comi-Pastoral Farce, 1715.

III. *Three Hours after Marriage*, a Farce of three Acts 1717. Mr. *Pope* and Dr. *Arbuthnot* assisted in this Piece.

IV. *The Captives*, a Tragedy, 1720.

V. *No Fools like Wits*, a Comedy, 1721.

VI. *The Mohocks*, a Farce, never acted but printed.

VII. *The Beggar's Opera*, 1727.

VIII.

VIII. *Polly*, an Opera, being the second Part of the *Beggar's Opera*, which was forbid to be acted, but printed.

IX. *Achilles*, an Opera, acted in 1733, two Years after the Death of the Author.

X. *The Distrest Wife*, a Comedy, 1743.

Mr. BENJAMIN GRIFFIN.

This Author was the Son of the Reverend Mr. *Benjamin Griffin*, Rector of *Buxton* and *Oxnead*, in the County of *Norfolk*, and Chaplain to the Earl of *Yarmouth*. He was educated at the Free-school of *North Walsham* in that County founded by the noble Family of the *Pastons*. His Inclination leading him rather to the Stage than any other Employment, he commenced Comedian at the Theatre in *Norwich*, afterwards improving himself in several Country Companies in the Year 1714, he made one at the opening of the *New Theatre* in *Lincoln's-Inn Fields*, where he continued till 1720, when by a better Salary, he was persuaded to join the Company in *Drury-Lane*. He was an Actor in much esteem in the Characters he performed, which were generally those of Testy old Men.

He wrote five Dramatic Pieces,

I. *Injured Virtue*, or *The Virgin Martyr*, a Tragedy, 1714.

II. *Love in a Sack*, a Farce, 1715.

III. *The Humours of Purgatory*, a Farce, 1716.

IV. *The Masquerade*, or *An Evening's Intrigue*, a Farce, 1717.

V. *Whig and Tory*, a Comedy, 1721.

He died in the Year 1739, in the 50th Year of his Age.

Mrs.

Mrs. DAVIS.

This Gentlewoman was a Clergyman's Widow, born in *Ireland*, and wrote one Play, called

The Humours of York, a Comedy, 1715.

Mr. CHARLES KNIPE.

A Gentleman who was educated at *Trinity College*, *Cambridge*. He wrote one Dramatic Piece, called

A City Ramble, or *The Humours of the Compter*, a Farce, 1715.

Mr. NEWBURGH HAMILTON,

Wrote two Plays,

I. *The Doating Lovers*, or *The Libertine Tamed*, a Comedy, 1715.

II. *The Petticoat Plotter*, a Comedy of two Acts, 1716.

CHARLES MOLLOY, Esq;

This Gentleman was born in *Ireland*, and descended from an ancient Family in that Kingdom. He studied the Law at the Temple, and is Author of three Dramatic Pieces.

I. *The perplexed Couple*, or *Mistake upon Mistake*, a Comedy, 1715.

II. *The Coquet*, or *The English Cavaliers*, a Comedy, 1718

III. *The Half-Pay Officers*, a Farce, 1720.

Mr.

Mr. THOMAS BRERETON.

A Gentleman of *Cheshire*, and a Member of *Brazen-Nose* College in *Oxford*. He published two Plays.

I. ESTHER, or *Faith Triumphant*, a sacred Tragedy in Rhime, with a Chorus, after the Manner of the ancient *Greeks*. This Play is Translated from *Racine*, 1716.

II. *Sir John Oldcastle*, or *Love and Zeal*, Tragedy.

He wrote a Political Book in 12mo. called *The Critic*.

Mr. JOHN WEAVER.

This Person is a celebrated *Dancing-Master*, who makes his chief Residence at *Shrewsbury*. He differs from most of his Profession, not altogether depending upon his *Heels*. He has wrote or invented several Pieces called *Dramatic Pantomimes*.

I. *The Loves of Mars* and *Venus*, 1716.

II. *Orpheus* and *Euridice*, 1717.

III. *The Judgment of* Paris, 1732.

He has wrote several judicious Books, that shew a *Head* is not wanting to his *Heels*, viz.

A History of the *Mimes*, and Pantomimes of the Ancients.

The Art of Dancing, with a Treatise on Action and Gesture.

He was the first Restorer of Pantomimes after the ancient Manner, without speaking.

Mr. BARTON BOOTH.

This excellent Tragedian was born in 1681, and was Son of *John Booth*, Esq; nearly related to the Earl of *Warrington*. He was educated at *Westminster-School*, first under Dr. *Busby*, and afterwards under his Successor Dr. *Knipe*. His Father designed him for the *University*, and the Study of Divinity; but Mr. *Booth*'s Inclinations

Inclinations leading him very early to the Business of the *Theatre*, he left School at seventeen Years of Age, without the Knowledge of his Friends, and went for *Ireland*, where he was well received by the Master of the Play-house, and where he continued two Years with the Reputation of a good Player.

In the Year 1701, he returned to *England*, and was received into the *Theatre-Royal*. The first Part he acted on the *English* Stage, was that of *Maximus* in the Tragedy of *Valentinian*, in which he met with great Applause; but what carried his Reputation to the full Extent, was his performing the Part of *Cato*, to which he did such Justice, that it recommended him to the Favour of the whole Town; and in a particular Manner to the Lord *Bolingbroke*, then one of the principal Secretaries of State, who, a very little Time after procured a special Licence from Queen *Anne*, to add him to the Number of the Managers of the Theatre.

He married for his first Wife Mrs. *Frances Barkham*, Daughter of Sir *William Barkham* of *Norfolk*, Bart. who died in 1710, without issue.

In the Year 1719, he married Mrs. *Hester Santlow*, one of the finest Women that ever appeared upon the Stage; and as amiable for her sweet Disposition and prudent Behaviour in her Domestic Affairs; with this Delightful Companion he continued in the utmost happiness till the Year 1727, when he was seized with a violent Fever, that lasted forty-six Days without Intermission, and in all that Time it was remarkable, that he was delirious but two Nights and one Day; which is taken Notice of to obviate a Report, that ran thro' the Town, *That he was out of his Senses during the whole Time of his Illness*.

From hence to the Time of his Death, his Health was never perfectly re-established, and he acted only eight Nights during that Interval, which was of six Years; and those were in the Run of a Play, brought upon the Stage by Mr. *Theobald*, said to be one of *Shakespear*'s, called *Double Falsehood*, or *The Distressed Lovers*. Mr. *Booth* acted in it from the 5th to the 12th.

Night

Night, which was the last of his Appearance on the Stage. He died *May* the 10th, 1733.

He wrote one Piece for the Stage, called *Dido* and *Æneas*, 1716.

Mr. JOHN PHILLIPS.

He wrote two temporary Farces,

I. *The Earl of* Mar *Marr'd, with the Humours of Jockey the Highlander*, 1716.

II. *The Pretender's Flight*, or *A mock Coronation, with the Humours of the facetious Harry St. John*, 1716.

The Government made him a handsome Present on the Occasion.

Mr. JOHN OZELL.

This Gentleman was not the Author of any Play himself, but the translator of many, *viz.*

I. *Alexander*, a Tragedy.

II. *Britannicus*, a Tragedy. Both from *Racine*.

III. *The Litigants*, a Comedy, from *Racine*.

IV. *Manlius Capitolinus*, a Tragedy, from *La Fosse*.

V. *The Cid*, a Tragedy, also from *Corneille*.

VI. *Cato* of *Utica*, a Tragedy, from *Des Champs*, 1716.

VII. *The Fair* of *St. Germain*, a Farce, from *Boursault*.

The following thirty two Plays are all from *Moliere*.

VIII. Sir *Martin Mar-all*; from the Play called *L'Estourdi*.

IX. *The Amorous Quarrel*, a Comedy, from a Play called *Le Depit Amoureux*.

X. *The Affected Ladies*, a Comedy, from *Les Precieuses Ridicules*.

XI. *The Imaginary Cuckold*, a Comedy, from *Le Cocu Imaginaire*.

XII. *A School for Husbands*.

XIII. *The Impertinents*, from *Les Fatheux*.

XIV. *A School for Women*.

XV.

XV. *The School for Women* criticized.

XVI. *The Princess of Elis*, or *The Pleasures of the Inchanted Island.*

XVII. D°. second Part.

XVIII. D°. third Part.

XIX. *The Forced Marriage*, a Comedy.

XX. *Love the best Physician*, a Comedy.

XXI. *The Man-Hater*, from *Misantrope.*

XXII. *The Forced Physician*, a Comedy, from *Le Medicin malgre lui.*

XXIII. *The Sicilian*, or *Love makes a Painter*, a Comedy.

XXIV. *Amphitryon*, a Comedy.

XXV. *The Miser*, a Comedy.

XXVI. *George Dandin*, or *The Wanton Wife*, a Comedy.

XXVII. *Tartuffe*, or *The Hypocrite*, a Comedy.

XXVIII. *Monsieur de Pourceaugnac*, or *Squire Trelooby*, a Comedy.

XXIX. *The Gentleman Citizen*, a Comedy.

XXX. *The Cheats of Scapin*, a Comedy.

XXXI. *Psyche.*

XXXII. *The Learned Ladies*, a Comedy.

XXXIII. *Don Garcia of Navarre*, or *The Jealous Prince.*

XXXIV. *The Impromptu of Versailles.*

XXXV. *The Libertine.*

XXXVI. *Melicerta*, an Heroic Pastoral.

XXXVII. *The Magnificent Lovers.*

XXXVIII. *The Countess of Escarbagnas.*

XXXIX. *The Hypochondriac*, a Comedy.

Moliere died *February* 17, 1679, in the 4th Act of his Comedy of *Le Malade Imaginaire*, in performing the Part of the *Imagined Sick-man*, with such repeated Applauses (as a *French* Author says) *that might have revived him from the Dead*; but when the Audience was confirmed of his Death, the Tears they shed were sufficient to wash, and embalm that Prince of *Poets* and *Players.*

Mr.

Mr. CHRISTOPHER BULLOCK.

This Author was a Player by Profession, and the Son of another. He grew into pretty good Esteem in his Business; and was for some time a Joint-Manager with two other Actors of the Theatre in *Lincoln's-Inn-Fields*.

He married a natural Daughter of the late Mr. *Wilks* by Mrs. *Rogers* the Actress, whom he left a Widow in 1724.

He published six Dramatic Pieces.

I. *Woman's a Riddle*, a Comedy, 1716.

This Comedy was translated from the *Spanish* by Mrs. *Price*, Wife to Baron *Price*. This Lady (after parting from her Husband) had Chambers in *Gray's-Inn*, and often took upon her to act as a Counsellor at Law, and so gained the Title of the *Petticoat Counsellor*. She was allowed a critical Mistress in *Spanish* and *French*. She first gave a Translation of this Comedy to Mr. *R. Savage*, but not seeing him for some time, gave another Copy to Mr. *Bullock*; and to Witness the badness of her Memory, gave a third Copy to a third Person. Mr. *Bullock* made considerable Alterations in his, and had it performed. This occasioned some Dispute between him and Mr. *Savage*, this is the real Truth of the Affair.

II. *The Slip*, a Farce, 1716.

III. *The Cobler of* Preston, a Farce, 1717.

IV. *The Adventures of Half an Hour*, a Farce, 1717.

V. *The Perjurer*, a Farce of one Act, 1717.

VI. *Woman's Revenge*, or *a Match in Newgate*, 1718. Taken from an old Play of *Marston*'s called the *Dutch Courtezan*.

RICHARD SAVAGE, *Esq*;

This Gentleman was a natural Son of the late Earl of *Rivers* by the Countess of *Macclesfield*, who was divorced

vorced from her Husband, but not till she was pregnant of this Child, upon which account partly the Divorce was obtained; otherwise our Author would have been born the legitimate Heir to the Earldom of *Macclesfield* and a very large Estate; his Misfortunes may therefore be said to have begun before his Birth.

He wrote several well received Pieces of Poetry, particularly a Poem called the *Bastard*, and a Collection of Miscellanies, wherein he had greatly the Assistance of *Aaron Hill* Esq: Mr. *Savage* had the Misfortune to be tried and found guilty of Murder at the *Old Baily*, but was afterwards pardoned.

He died a Prisoner for Debt in *Bristol*, in the Year 1743, and in the 46th Year of his Age.

He has wrote two Dramatic Pieces,

I. *Love in a Veil*, a Comedy, 1717.

II. Sir *Thomas Overbury*, a Tragedy, 1725. In this Play the Author performed the principal Part himself; but to no great Advantage, having neither an agreeable Voice nor Aspect.

For a Comedy called *Woman's a Riddle*, falsely ascribed to him, see the foregoing Account of Mr. *Christopher Bullock*.

Sir THOMAS MOOR.

A Gentleman Knighted by his late Majesty King *George* I. he lived in *Surry*, and wrote the following Play:

Mangora King of the *Timbusians*, a Tragedy, 1717.

Mr. JOHN DURANT BREVAL.

This Gentleman was the Son of Dr. *Breval*, one of the Prebendaries of *Westminster*. He had his Education in *Westminster-School*, from whence he was elected

to

to *Trinity-College* in *Cambridge*, of which he was some time Fellow: But leaving the University, he went into the Army, and had a Lieutenant's Commission. After which he travelled, and made the Tour of *France* and *Italy* with some young Nobleman, and upon his Return published his Travels in two Volumes in Folio. He wrote a Poem called *Calpe, or Gibraltar*, another called *Dermot, or The Irish Fortune-Hunter*; and another called *The Art of Dress*.

His Dramatic Pieces are,

I. *The Play's the Plot*, a Comedy, 1717, out of which has been extracted a Farce, called

The Strollers; sometimes acted with the Addition of *The Mock Countess*.

II. *The Confederates*, a Farce, never acted, but printed under the fictitious Name of *Joseph Gay*. This Piece was designed as a Satire upon Mr. *Pope*, Mr. *Gay*, and Dr. *Arbuthnot*, and a Comedy supposed to be wrote by all three, called *Three Hours after Marriage*, tho' Mr. *John Gay*'s Name only was to it. Upon this Account Mr. *Pope* introduced Captain *Breval*, among the Authors he intended to expose, in his Satire called the *Dunciad*.

Mr. HENRY CAREY,

Was a Music-Master by Profession. He wrote several Poems and Pamphlets, besides the following Dramatic Pieces.

I. *The Contrivances*, a Farce, 1717.

II. AMELIA, an Opera.

III. CHRONONHOTONTHOLOGOS, a Mock Tragedy, 1734.

IV. *The Honest Yorkshire Man*, a Farce, 1735.

V. *A Wife well managed*, a Farce.

VI. BETTY, or *The Country Bumpkins*, a Ballad-Farce, 1738.

VII. NANCY, or *The parting Lovers*, a Musical Interlude, 1739.

VIII.

VIII. *The Dragon of* WANTLEY, a Burlesque Opera, 1738.

IX. MARGERY, or *a worse Plague than the Dragon*, a Ballad-Farce, 1739.

Mr. CHARLES BECKINGHAM.

A young Gentleman who very early discovered an uncommon Genius in Poetry. He was the Son of a Linen Draper in *Fleet street*, and was educated at *Merchant-Taylors School*.

He wrote two Plays,

I. SCIPIO AFRICANUS, a Tragedy, 1718.

II. *The Tragedy of King* Henry IV. *of* France, 1719.

This Gentleman likewise wrote several other Pieces.

He died on the 18th of *February*, 1730, in the 32d. Year of his Age.

The Rev. Dr. EDWARD YOUNG.

This Gentlemen was bred at *Oxford*, being a Fellow of *All Souls* College in that University, which no one can be who is not a Gentleman by Birth. He took his Degree of Doctor of the Civil Law; and afterwards going into Holy Orders, was made one of his Majesty's Chaplains, and has a good living in *Hertfordshire*. He married the Right Honourable the Lady *Elizabeth Lee*, Daughter of the late Earl of *Litchfield*.

He is the Author of those fine moral Satires, called *The Universal Passion*; of a Paraphrase on Part of the Book of *Job*; and other Poems, besides the two following Plays.

I. BUSIRIS, a Tragedy, 1719.

II. *The Revenge*, a Tragedy, 1721.

He also wrote a Play, called *Phillip* and *Demetrius*, which was rehearsed in 1722, but withdrawn on the Author's entering into Orders about that time.

GEORGE

GEORGE SEWELL, M. D.

This Gentleman was born at *Windsor* in *Berkshire*, the Residence of his Father, who was Treasurer and Chapter Clerk of the *Royal College* there. He received his first Rudiments of Learning at *Eton*, from whence he removed to St. *Peter*'s *College*, *Cambridge*. He afterwards studied Physic under the great Dr. *Boerhaave* at *Leyden*. At his return, his chief Practice was at *Hampsted*, where he died in the 53d Year of his Age, 1729.

He wrote one Tragedy, called

Sir *Walter Rawleigh*, 1719.

He wrote several Miscellany Poems, had the chief Hand in the 5th Vol. of the *Tatler*, 9th of the *Spectators*, translated the *Metamorphosis* of *Ovid*, *Calopædia*, and the *Latin* Poems of Mr. *Addison*, &c.

Mr. JOHN LEIGH,

Was born in *Ireland*, and commenced Actor on the *Dublin* Stage His Figure only recommended him to Mr. *Rich*, to make one of his Company at the opening of his new Theatre in *Lincoln's-Inn-Fields*, 1714. He died in the Year 1726, in the 37th Year of his Age.

He wrote one Piece, and altered another.

I. *Kensinton Gardens*, a Comedy, 1720.

II. HOBB's *Wedding*, a Farce, being a Sequel to *The Country Wake*, 1721.

JOHN MOTTLEY, Esq;

This Gentleman is the Son of Colonel *Mottley*, who followed the Fortune of King *James* II. was preferred to a Regiment in the Service of *Lewis* XIV. and was *killed* at the Battle of *Turin* in 1706. Our Author *being nearly* allied to several Families had many Court *Promises of* preferment, but being disappointed of eve-

ry

ry Promise, he was obliged to have recourse to his own Genius, and produced the following Dramatic Pieces.

I. *The Imperial Captives*, a Tragedy, 1720.

II. *Antiochus*, a Tragedy, 1721, dedicated to *Washington* Earl of *Ferrers*, who, by the Dedication, we may gather was a Relation of the Author.

III. *Penelope*, a Mock Ballad Opera, 1728. Mr. *Cook* joined him in this Piece.

IV. *The Craftsman*, or *Weekly Journalist*, a Farce, 1729.

V. *The Widow Bewitch'd*, a Comedy, 1730.

Besides these Plays, he has published the Life of *Peter the Great*, Emperor of *Russia*; and. I believe the last Account of the Dramatic Poets, which we may guess by the length of his own Life.

Mr. JOSEPH MITCHEL.

A Gentleman born in *Scotland*, who brought two Dramatic Pieces on the Stage.

I. *The Fatal Extravagance*, a Tragedy, 1720. It is partly borrowed from *Shakespear's Yorkshire Tragedy*. The Author was said to be greatly obliged to Mr. *Aaron Hill* for his Assistance in this Play.

II. *The Highland Fair*, or *The Union of the Clans*, a Ballad Opera, 1731.

THOMAS ODELL, Esq;

This Gentleman was born in *Buckinghamshire*, in which County he had a good paternal Estate, but spent it mostly in the Court interest; and not being properly requited, he erected a Theatre in *Goodman's Fields* in *October* 1729, which answered his Expectations extremely well the first Year; but the Lord Mayor and Court of Aldermen of the City of *London* addressed his Majesty to suppress it, and in Compliance with their Request an Order was sent from Court, upon which (for there was then no Act of Parliament to restrain the Stage) Mr. *Odell* shut up his House for a short Time, and found himself under a Necessity of dis-

disposing of it to Mr. *Henry Giffard*, who raised a Subscription, and built a new Theatre in the same Place, which went on successfully till the Act above-mentioned passed.

Mr. *Odell* is Deputy Master of the Revels under the Duke of *Grafton*, and *William Chetwynd* Esq; the Licenser of the Stage. He is Author of the following Dramatic Pieces.

I. *The Chimæra*, a Farce, 1720.

II. *The Smugglers*, a Farce, 1729.

III. *The Patron*, or *The Statesman's* Opera, 1729.

IV. *The Prodigal*, or *Recruits for the Queen of Hungary*, a Comedy, 1744.

Mr. STURMY.

This Gentleman was the Author of two Dramatic Pieces.

I. *Love* and *Duty*, a Tragedy, 1721.

II. *The Compromise*, a Comedy, 1722.

Mr. WILLIAM HUNT.

A Collector of the Excise, who wrote one Play, called *The Fall of* TARQUIN, a Tragedy.

MATTHEW CONGANNEN, Esq;

This Gentleman was born in the Kingdom of *Ireland*, bred to the Law, and by his Wit and Learning, and the favour of his Grace the Duke of *Newcastle*, obtained the Post of Attorney General of *Jamaica*, which Post he filled to the Satisfaction of all in that Island above twenty Years. Having acquired an ample Fortune, he left *Jamaica* and came to *London*, in order to retire to his Native Country; but the Change of the Climate so altered his Constitution, that in a few Weeks after his arrival in *London*, he died of a Consumption.

He has wrote one Play, called

Wexford

Wexford Wells, a Comedy, 1721.

He has also wrote several Poems; which are printed, and has given us an elegant Translation of *Vida*.

Mrs. ELIZA HEYWOOD.

This Gentlewoman was made eminent by several Novels, called *Love in Excess*, &c. Mr. *Pope* in his *Dunciad* has proposed her as one of the Prizes to be run for, in Honour of the Inauguration of the Monarch of *Dulness*.

She has published three Dramatic Pieces.

I. *The Fair Captive*, a Tragedy, 1721.

II. *Frederick* Duke of *Brunswick*, a Tragedy, 1724.

III. *A Wife to be let*, a Comedy, 1725.

Mrs. *Heywood* was also concerned with one Mr. *Hatchet*, in turning Mr. *Fielding*'s *Tom Thumb* into a Ballad Opera, which was set to Music.

Mr. JEFFERIES.

A Gentleman of the Custom-house, who wrote one Play, called

Edwin, a Tragedy, 1721.

Mr. TOLSON.

This Gentleman, who went afterwards into Priest's Orders, was the Author of one Play, called

The Earl of Warwick, a Tragedy, 1721.

Capt. HURST.

This Gentleman was the Author of one Play, called *The Roman Maid*, a Tragedy, 1721.

Mr. THEOPHILUS CIBBER.

This Author is Son to *Colly Cibber* Esq; the present Poet Laureat, and an eminent Actor.

His Dramatic Pieces are,

I. *Henry* VI. from *Shakespear*, 1721.

II. *The Lover*, a Comedy, 1731.

III. *Patie* and *Peggy*, a Ballad Opera, 1731.

This is *Allan Ramsey*'s *Gentle Shepherd*, reduced to one Act with additional Songs.

Besides his Plays, he has wrote several occasional Papers, and lately altered *Shakespear*'s *Romeo* and *Juliet*.

THOMAS KILLIGREW, Esq;

Was Gentleman of the Bedchamber, to his present Majesty, when Prince of *Wales*. He wrote one Play called

Chit-Chat; a Comedy, 1722.

Mr. RICHARD BARFORD.

This Gentleman was the Author of one Play, called *The Virgin Queen*, a Tragedy, 1723.

Mr. HENRY NORRIS.

This Person is Son to Mr. *Norris*, an eminent Comedian, who gained the Nick-name of *Jubilee Dicky*, for his excellent Performance in Mr. *Farquhar*'s Comedy of the *Constant Couple*, or *A Trip to the Jubilee*. The Son followed the Father's steps as an Actor, but very seldom kept him in View. He is Author of a small Collection of Poems, to which is added a Dramatic Piece, called

The Deceit, a Farce, 1723.

HILDEBRAND JACOB, Esq;

A Gentleman of Fortune and Family, who wrote the following Dramatic Pieces.

I. *Fatal Constancy*, a Tragedy, 1723.

II. *The Nest of Plays*, consisting of three Comedies.

1. *The Prodigal reformed*.

2. The

2. *The Happy constancy.*

3. *The Tryal of Conjugal Love.*

This Gentleman is author of several Poetical Pieces, particularly, *The Curious Maid*, a Tale.

ELIJAH FENTON, Esq;

A Person of Worth, Learning and Genius. He was born at *Shelton* in *Staffordshire*, and educated at *Jesus College* in *Oxford*. He wrote one Dramati: Piece that had great Success, called

Mariamne, a Tragedy, 1723.

This Gentleman has published a Vol. of Miscellany Poems, serious and Comic.

Mr. ODINGSELLS.

This Gentleman put an end to his own Life in 1733, in the same Manner as *Creech* had done before, and *Carey* since; he was Author of the three following Dramatic Pieces:

I. *The Bath unmask'd*, a Comedy, 1725.

II. *The Capricious Lovers*, a Comedy.

III. BAYES's OPERA, 1731.

JAMES MOORE SMYTH, Esq;

This Gentleman was Son of *Arthur Moore*, Esq; one of the Lords Commissioners of Trade in the Reign of Queen *Anne*; and his Mother was the Daughter of Mr. *Smyth*, who left this his Grandson an handsome Estate, upon which account he obtained an Act of Parliament to change his Name from *Moore* to *Smyth*; and besides this Estate, at the Death of his Grandfather, he had his Place of Pay master to the Band of Gentlemen Pensioners jointly with his younger Brother *Arthur Moore*, Esq; which Place his Mother procured the Reversion of, from the late King *George* I. in her Father's Life time.

He was bred at *Oxford*, and wrote one Comedy, called *The Rival Modes*, 1726.

He wrote several humorous Songs and Poems, and began a Weekly Paper (joined with the late Duke of

Wharton) called the *Inquisitor*, which favoured so much of Jacobitism that the Publisher thought it too dangerous to print it, and it dropt of Course.

He died in the Year, 1734.

LEONARD WELSTED, Esq;

This Gentleman is a Person of much Learning, and has published several well accepted Pieces of Poetry, with a Translation of *Longinus's* Treatise on the Sublime. By his Learning and modest Behaviour, he had conferred on him, many Years ago (which he still enjoys) a Post in the Ordnance Office. His only Dramatic Performance is,

The Dissembled Wanton, or *My Son Get Money*, a Comedy, 1726.

PHILLIP FROWDE, Esq;

This Gentleman wrote two Plays:

I. *The Fall of* SAGUNTUM, a Tragedy, 1729.

II. PHILOTAS, a Tragedy, 1731.

HENRY FIELDING Esq;

A Gentleman descended from the ancient Family of the Earls of *Denbigh*, and Son of the late Lieutenant-General *Fielding*.

Besides his Dramatic Pieces, he has published three Octavo Volumes of Miscellanies in Verse and Prose; *The Adventures of* Joseph Andrews, wrote in imitation of *Cervantes*; *The History of* Tom Jones, *a Foundling*; and is supposed to be one of the Authors of a Paper called *The Champion*, &c.

His Dramatic Pieces are,

I. *Love in several Masks*, a Comedy, 1728.

II. *The Temple Beau*, a Comedy, 1730.

III. Tom Thumb *the Great*, a Farce of two Acts, 1730.

IV. *The Author's Farce*, a Comedy of three Acts, 1730.

V. *The Coffee-House Politician*, or *The Justice caught in his own Trap*, a Comedy, 1730.

VI.

VI. *The Letter Writers*, or *A new Way to keep a Wife at Home*, a Comedy, 1731.

VII. *The* Grub-street *Opera*, 1731.

VIII. *The Modern Husband*, a Comedy, 1732.

IX. *The Covent-Garden Tragedy*, 1732.

X. *The Debauchees*, or *The Jesuit caught*, a Comedy, 1733. This is the Story of Father *Girrard* and Miss *Cadiere*.

XI. *The Mock Doctor*, or *The dumb Lady cured*, a Farce, taken from *Moliere's Medecin Malgre lui*, 1733.

XII. *The Miser*, a Comedy, 1734.

XIII. *The Intriguing Chambermaid*, a Farce, 1734.

XIV. *The old Man taught Wisdom*, or *The Virgin unmask'd*, a Farce, 1734.

XV. *Don Quixote*, in *England*, a Comedy, 1734.

XVI. *The Lottery*, a Ballad Farce.

XVII. *The Tragedy of Tragedies*, or *The Fall of* Tom Thumb. This is the Farce of *Tom Thumb*, altered and inlarged.

XVIII. PASQUIN, a Comedy, 1735.

XIX. EURIDICE, or *The Devil Hampeck*, a Farce, 1735.

XX. *The Universal Gallant*, or *The Different Husbands*, a Comedy, 1735.

XXI. *The Historical Register for the Year* 1736, a Comedy.

XXII. *Miss Lacy in Town*, a Farce, 1742. It was forbid to be played any more, by an Order from the Lord Chamberlain.

XXIII. *The Wedding Day*, a Comedy, 1743.

XXIV. *Tumble down Dick*, or *Phaeton in the Suddy*, a Farce, 1744.

XXV. An *Interlude* between *Jupiter*, *Juno*, and *Mercury*, intended as the beginning of a Comedy, called *Jupiter on Earth*.

Besides the foregoing, he joined with the Reverend Dr. *Young* in translating a Comedy from the *Greek* of *Aristophanes*, called

Plutus the God of Riches, 1742.

Mr. HAWKS.

This Author wrote one Piece, called *The Country Wedding*, a Ballad Farce, 1729.

Mr. CHARLES COFFEY.

This Author was born in *Ireland*. Nature took little care in forming his Person, and no man made more free with her Faults than himself, to ridicule which, he performed the Part of *Æsop*, for his own Benefit, at the *Theatre in Dublin*. He wrote

I. *The Beggar's Wedding*, a Ballad Opera of three Acts, first played in *Dublin*, and afterwards in *London*, then reduced to one Act, and often performed with the additional Title of *Phebe*, 1729.

II. *The Devil to pay*, or *The Wives Metamorphosed*, taken from *Jevon's Devil of a Wife*.

This Piece was performed in three Acts without Success, but when formed into one, as a *Farce*, has been performed every where with Success. It has been greatly helped by several additional Songs, by Mr. *Cibber*, and others, 1730.

III. *The Merry Cobler*, or the 2d Part of the *Devil to pay*, damned the first Night, 1731.

IV. *The Female Parson*, or *The Beau in the Suds*, 1732, met with the same Fate.

V. *Southwark Fair*, or the *Sheep-Shearers*, 1732.

VI. *A Wife and no Wife*, never acted 1732.

VII. *The Boarding-School Rampe*, a Ballad Opera of one Act, taken from *Durfey's Love for Money*, or *The Boarding School*, 1733.

VIII. *The Devil upon two Sticks*, or *The Country Beau*, 1744.

He died the 13th of *May*, 1745, and was buried in St. *Clement's Danes*.

Mr. JOHNSON.

A Dancing-Master from *Cheshire*, who entertained the Town with three extraordinary Pieces:

I. *Hurlo Thrumbo*, 1729.

II.

II. *The Cheshire Comics*, a Comedy of the same Cast, 1730,

III. *All alive and merry*, a Comedy, 1738.

Mr. JOHN HIPPISLEY.

Was much more noted for an excellent *Comedian* than an *Author*. To a large fund of natural Humour, an accidental Scald in his Face had new formed his Countenance to a Risible Grimace, that seemed greatly to aid the Comic parts he performed.

He wrote one Farce, called

A Journey to Bristol, 1729.

He died at *Bristol*, in 1748, where he was every Summer, Head of a Company of Comedians.

Mr. LEWIS.

An Author that wrote one Play, called *Phillip* of *Macedon*, a Tragedy, 1729.

The Rev. Mr. MILLER.

This Gentleman was at first designed for Business, and was for some Time on that account with a Merchant, his near Relation in the City, but afterwards went into Orders. He had no Benefice till within a few Weeks of his Death, in 1743, but subsisted, I believe, chiefly upon his Pen. He was the Author of eight Dramatic Pieces.

I. *The Humours of Oxford*, a Comedy, 1729.

II. *The Man of Taste*, a Comedy, 1731.

III. *The Mother in Law*, or *The Doctor the Disease*, a Comedy, 1733.

IV. *The Universal Passion*, a Comedy, 1734.

V. *Art* and *Nature*, a Comedy, 1735.

VI. *The Savage*, or *The Force of Nature*, 1736.

VII. *The Coffee House*, a Farce, 1737.

VIII. *An Hospital for Fools*, a Farce, 1738.

IX. *Mahomet the Impostor*, a Tragedy, 1743.

During the Run of this Play the Author died.

BENJAMIN MARTYN, Esq;

Wrote one Tragedy, called
Timoleon, 1729.

WILLIAM BILLERS, Esq;

Wrote one Piece, called
Injured Innocence, a Tragedy, 1729.

Mr. THOMAS WALKER.

He was an Actor of esteem, being taken notice of for the Part of *Macheath* in the *Beggar's Opera*; but his Success in that Part destroyed him, by making him vain and careless, insomuch that he was dismissed the Theatre: He afterwards went over to *Ireland*, where he died in 1745.

He brought two Dramatic Pieces on the Stage.

I. *The Quaker's Opera*, 1729.

II. *The Fate of Villainy*, a Tragedy, 1730.

JOHN SHEFFIELD, *Earl of* Mulgrave, *Marquis of* Normandy, *Duke of* Buckingham.

This illustrious Nobleman equalled, if not excelled, his Predecessor in his best Qualities, without a Tincture of his Vices; and as the former Nobleman was the chief Enemy to the great *Dryden*, the latter was his greatest Patron and Friend.

Before the Death of *Villiers* Duke of *Buckingham*, our Noble Author was only Earl of *Mulgrave*, and Marquis of *Normandy*; so that *Dryden* had the Satisfaction in his *Absalom* and *Achitophel*, to scourge his *Enemy*, and give due Praise to his *Patron*.

This

This shining Patron of Nobility (besides his elegant pieces in Verse and Prose) has altered *Shakespear's Julius Cæsar*, and formed two Plays from that noble Model.

I. JULIUS CÆSAR.

II. *The Death of* MARCUS BRUTUS.

Both with Chorus's after the manner of the ancients.

These Plays were to have been performed in the Year 1729. All the Chorus's were set to Music by that great Master in Composition, *Signor Bononcini*; but *English* Voices being few, the *Italians* were applied to, who demanded more for their nightly Performance, than the Receipts of the House could amount to at the usual raised Prices, and on that account the Design was dropt.

Mr. ALLAN RAMSAY.

A celebrated *Scots* Poet, who has acquired great Reputation by his *Tea-Table Miscellany*, and other Poetical Works.

He wrote one Dramatic Piece, called

The Gentle Shepherd, a *Scots* Pastoral Comedy, 1729.

Mr. ROOME.

This Gentleman was bred to the Law, and Author of one Piece, called

The Jovial Crew, a Ballad Opera, taken from a Comedy of the same Title by Mr. *Brome*.

Mr. JAMES WETHERBY.

This Person belonged to the Revenue at *Bristol*, and wrote a Farce of two Acts, called

Paul the Spanish Sharper, 1730.

Mr. GEORGE LILLO.

This Author was by Profession a Jeweller; but having a strong Inclination to Poetry, he wrote five Dramatic Pieces.

I. *The London Merchant*, or *The History of* George Barnwel, a Tragedy, 1730.

II. *Sylvia*, or *The Country Burial*, a Ballad Opera, 1731.

III. *The Christian Hero*, a Tragedy, 1734.

IV. *Elmerick*, a Tragedy, 1735.

V. *Fatal Curiosity*, a Tragedy, 1736.

Mr. DANIEL BELLAMY *sen.* and Mr. DANIEL BELLAMY *jun.*

These Gentlemen published two Volumes of Miscellanies in Prose and Verse, among which are some Dramatic Pieces.

The Father, as we are informed by the Title Page, was sometime since of St. *John's College, Oxford*, and the Son of *Trinity-College, Cambridge*. Their Plays are,

I. *The Rival Priests*, or *The Female Politician*.

II. *The perjured Devotee*, or *Force of Love*.

III. *Vanquished Love*, or *The jealous Queen*.

IV. *The Rival Nymphs*, or *The merry Swain*.

V. *Innocence betrayed*, or *The Royal Impostor*.

VI. *Love triumphant*, or *The Rival Goddesses*.

VII. Three select Scenes of the celebrated *Guarini's* PASTOR FIDO.

Mr. JAMES THOMSON.

This Gentleman is of *North-Britain*, but has lived most of his Time in *England*. He was Tutor, if I mistake not, to the present Lord *Talbot* and his Brother; with whom he travelled for some Time into *France*, *Italy* and other Parts. Besides his Plays he is the Author of those Poems called *The Seasons*, wrote in *Miltonic* Verse, and some others much applauded.

His Dramatic Pieces are,

I. SOPHONISBA, a Tragedy, 1730.

II. AGAMEMNON, a Tragedy, 1734.

III. EDWARD *and* ELEONORA, a Tragedy, 1736.

IV. TANCRED *and* SIGISMUND, a Tragedy, 1744.

V. CORIOLANUS, a Tragedy, 1748. This was not acted till sometime after the Author's Death.

V. *Alfred*, a Masque.

This last was wrote between him and Mr. *Mallet*.

Mr. LACY RYAN,

An eminent Comedian, who wrote a small Piece, called *The Cobler's Opera*, or *The Humours of Billingsgate*, 1730.

Mr. WILLIAM RUFUS CHETWOOD.

This Author was for twenty Years Prompter to *Drury-lane* Theatre, and accounted very excellent in that Business; he was for sometime an eminent Bookseller in *Covent-Garden*, and has wrote several Pieces of Entertainment, particularly *Faulkner*'s, *Boyle*'s and *Vaughan*'s *Voyages*, a *General History of the Stage*, more particularly of the *Irish* Theatre; and the following Dramatic Pieces.

I. *The Lovers Opera*, 1730.

II. *The Generous Free-Mason*, or *The Constant Lady*, With the Humours of Squire *Noodle* and his Man *Doodle*; a Tragi-Comi-Farcical Ballad Opera, in three Acts.

III. *The Humours of Exchange-Alley*, a Farce.

IV. *South-Sea*, or the *Biters-Bit*, a Farce.

These two last were not intended for the Stage, but designed as a Satire on the *South-Sea* Project.

Mr. JAMES RALPH.

This Author has brought the following Dramatic Pieces upon the Stage.

I. *The Fashionable Lady*, or *Harlequin's Opera*, 1730.

II. *The Fall of the Earl of Essex*, 1731.

III. *The Lawyers Feast*, a Farce, 1744.

IV. *The Astrologer*, a Comedy, 1744.

This is taken from *Albumazar*.

JOHN

JOHN TRACY, Esq;

A Gentleman of *Gloucestershire*, who wrote one Play, called

Periander King of *Corinth*, a Tragedy, 1731.

Mr. SHIRLEY.

This Gentleman wrote one Play, called

The Parricide, or *Innocence in Distress*, a Tragedy, 1731.

Mr. LANGFORD.

This Author wrote one Piece, called

The Mad Captain, or *The Lover his own Rival*, a Comedy, 1731.

JAMES DARCY, Esq;

This ingenious Gentleman is a Native of the County of *Galway*, in *Ireland*.

He is Author of two Tragedies, both played at the Theatre Royal in *Dublin*.

I. *Love* and *Ambition*, 1731.

II. *The Orphan of Venice*, 1749.

DAVID MALLET, Esq;

A Gentleman of *North-Britain*, and sometime Tutor to his Grace the Duke of *Montrose* and his Brother the Lord *George Graham*.

He is Under-Secretary to his Royal Highness the Prince of *Wales*. He not long since published all the Works together with the Life of Lord *Bacon*; and has given the Public two Dramatic pieces.

I. *Eu-*

I. *Eurydice*, a Tragedy, 1731.

II. *Mustapha*, a Tragedy, 1739.

Besides which, he was jointly concerned with Mr. *Thomson* in writing the Masque of *Alfred*.

Mr. THOMAS FABIAN.

He was one of the Footmen to his present Majesty, and wrote the following Piece.

Trick upon Trick, a Farce, 1731.

Mr. THOMAS COOKE.

This Gentleman is better known by his Classic Learning, than Dramatic Poetry; at least he has met with such Ill success, that his Time had been much better bestowed in the former, than in the latter. He has given us four Children in the Drama, that have been all smothered in their Birth, *viz.*

I. *The Triumphs of Love and Honour*, a Tragedy of three Acts, 1731.

II. *The Mournful Nuptials*, or *Love the Cure of all Woes*, never acted, but Printed, 1735.

III. *The Eunuch*, or *Derby Captain*, a Farce, from the *Eunuch* of *Terence*, 1737.

IV. *Love the Cause and Cure of Grief*, or *The Innocent Murderer*, a rural Tragedy, of three Acts, 1743.

Mr. EDWARD PHILLIPS.

The Author of the following Dramatic Pieces.

I. *The Livery Rake and Country Lass*, an Opera, 1731.

II. *The Mock Lawyer*, a Farce, 1733.

III. *The Chambermaid*, a Ballad Opera, 1734.

Mr.

Mr. DUNCOMB.

This Gentleman wrote two Plays.

I. *Lucius Junius Brutus*, a Tragedy, 1732.

II. *Athaliah*, a sacred Tragedy, translated from the *French* of *Racine*, 1734.

FRANCIS LYNCH, Esq;

Wrote two Dramatic Pieces.

I. *The Independant Patriot*, or *Musical Folly*, a Comedy, 1733.

II. *The Man of Honour*, a Comedy.

JOHN KELLY, Esq;

A Member of the Society of the *Middle Temple*, has wrote five Dramatic Pieces:

I. *Timon in Love*, or *The Innocent Theft*, a Comedy of three Acts, 1733.

II. *The Fall of Bob*, a Farce, 1735.

III. *The married Philosopher*, a Comedy, 1737.

IV. *The Levee*, a Farce, 1740.

V. *Pill and Drop*, an Entertainment in favour of *Pill* and *Drop* Ward, as he was generally called.

Mr. THOMAS DRURY,

An Attorney at Law. He wrote three Farces.

I. *The Mock Captain*, 1733.

II. *The Devil of a Duke*, a Ballad Farce, 1733. It is an Alteration of *Duke and no Duke*.

III. *The Rival Milliners*, 1735.

CHARLES BODENS, Esq;

Was an Officer in the Foot Guards, and a Gentleman Usher to his Majesty. He wrote one Play, called

The Modish Couple, a Comedy, 1733.

Mr.

Mr. WILLIAM HAVARD,

Was born in *Dublin*, and bred a Surgeon; but having a strong Genius for the Stage, he made his first essay in *Dublin*; when his Success encouraged him to go over to the *English* Stage, where his Learning, behaviour and good Understanding, gained him much Esteem.

He wrote three Plays:

I. *Scanderbeg*, a Tragedy, 1733.
II. King *Charles* I. a Tragedy, 1737.
III. *Regulus*, a Tragedy, 1744.

Mr. STERLING.

A Gentleman of *Ireland*, who wrote two Plays.

I. *The Rival Generals*, a Tragedy.
II. *The Parricide*, a Tragedy, 1733.

Mr. CONOLLY.

A Gentleman born in *Ireland*, and a Student in the *Temple*, who wrote one Play, called

The Connoisseur, a Comedy, 1734.

Mr. JAMES WORSDALE.

This Author is both a Poet and a Painter; he has published several celebrated Songs, and the following Dramatic Pieces.

I. *A Cure for a Scold*, a Ballad Farce, taken from *Shakespear's Taming of the Shrew*.
II. *The Assembly*, a Farce. Mr. *Worsdale* acted the Part of Old Lady *Scandal*, in the utmost Perfection.
III. *The Queen of Spain*.
IV. *The Extravagant Justice*, a Farce,

Mrs.

Mrs. CHARLOTTE CHARKE,

Daughter to *Colly Cibber*, Esq; has wrote one Dramatic Piece, called

The Art of Management, or *Tragedy unpolished*, performed once at the *Concert Room*, in *York-Buildings*.

This Piece was intended as a Satire upon *Charles Fleetwood* Esq; then Manager of the Theatre-Royal in *Drury-Lane*, but that Gentleman and his Beffe stopped it from a farther Progress on the Stage. It was printed in 1735, with a Humorous Dedication to Mr. *Fleetwood*, who endeavoured to smother it, by purchasing the whole Impression; however some escaped the Flames, and crept into the World.

Mr. ROBERT DODESLEY.

Now an eminent Bookseller, and a Person of good Sense. He is Author of five Dramatic Pieces.

I. *The Toy-Shop*, a Dramatic Satire, 1735, built on the Basis of *Randolph's Muses Looking-Glass*.

II. *The King and the Miller of Mansfield*, a Farce, 1736.

III. *Sir* John Cockle *at Court*, being a Second Part of the *Miller of Mansfield*, a Farce, 1737.

IV. *The Blind Beggar of Bednal Green*, a Ballad Farce, 1739.

V. *The Triumph of Peace*, a Masque, set to Music by Mr. *Arne*, 1748.

WILLIAM POPPLE, Esq;

This Gentleman, the present Governor of *Bermudas*, is the Author of one Play, called

Double Deceit or *A Cure for Jealousy*, a Comedy, 1736.

Mr.

Mr. SAMUEL DAVY.

This Author was born in *Ireland*, and wrote one Play, called

The Treacherous Husband, a Tragedy, 1737.

Mr. JOHN HEWIT,

Is Author of a Comedy, called

A Tutor for the Beaus, or *Love in a Labyrinth*, a Comedy, 1737.

HENRY BROOKE, Esq;

This Gentleman is of *Ireland*, and the supposed Author of *The Farmer's Letters*, published in the late Rebellion. He is now Barrack-Master of *Mullingar*, and has wrote three Plays:

I. *Gustavus Vasa*, a Tragedy, 1738.

This was forbid to be acted, by an Order of the Lord Chamberlain, when it had been rehearsed at the Theatre Royal in *Drury-lane*, and the Actors all ready in their Parts. But that Prohibition turned more to the Author's Advantage, than if it had appeared on the Stage; for as he was looked upon as a Person of Merit, and the Town had great Expectations from this Piece, he was advised to print it by Subscription, which was done accordingly in the Year 1738; and the Generosity of his Friends, and many of the Nobility, to make amends for his Disappointment, was so great, that I have heard, his Subscription amounted to above eight hundred Pound. It has been since revived with Alterations, and acted at the Theatre in *Dublin*, under the Title of *The Patriot*.

II. *The Betrayer of his Country*, a Tragedy, 1741. It was since revived under the Title of the *Earl of Westmoreland*.

III.

III. *Jack the Giant-Queller*, an Operatical Play performed at the Theatre in *Dublin*, in 1748, but prohibited after the first Night's Representation.

Mr. DALTON.

This Gentleman altered *Milton*'s Masque of *Ludlow Castle*, and brought it on the Stage under the Title of

COMUS. It was set to Music by Mr. *Arne*, and acted with great Applause, 1739.

In the Run of this Piece (to his Honour be it mentioned) Mr. *Dalton* found out a Daughter of *Milton*, a Woman of a great Age, and mean Circumstances, and procured her *Comus* for a Benefit, from whence she received upwards of a 120l.

DAVID GARRICK, Esq;

This Gentleman is descended from a good Family in *Staffordshire*, was designed for the Law, and entered of the *Society* of *Lincoln's-Inn*; but having a strong Inclination to the Stage, he commenced Actor in 1740, at the Theatre in *Goodman's-Fields*, and seemed at his first Appearance at the Top of Perfection.

An Account of his Excellence spread through the whole Town, and his great Merit soon brought him to the established Theatre in *Drury-lane*, where he is now justly rewarded with the Government of the same, an Undertaking no Person understands better than himself.

He is the Author of three Dramatic Pieces,

I. *The Lying Valet*, a Farce, 1740.

II. *Miss in her Teens*, or *The Medley of Lovers*, a Farce, 1747.

III. *Lethe*, a Dramatic Satire, 1748.

WILLIAM

WILLIAM HAMMOND, Esq;

A young Gentleman in the Army, who wrote a Ballad Opera of one Act, called

The Preceptor, or *The Loves of Abelard and Heloise*, 1740.

Mr. JOSEPH REED.

This Person has printed one Dramatic Piece, called *The Superannuated Gallant*, a Farce, 1740.

Mr. MATTHEW GARDINER.

A Native of *Ireland*, who wrote two Dramatic pieces,

I. *The Sharpers*, a Ballad Opera, 1740.

II. *The Parthian Hero*, a Tragedy, 1741.

Mr. CHARLES MARSH.

A Bookseller, who wrote one Play, called *Amasis King of Egypt*, a Tragedy, 1741.

Mr. JAMES AYRES.

This Author is a Native of *Ireland*. He wrote one Dramatic Piece, called

Sancho at Court, or *The Mock Governor*, a Ballad Opera of three Acts, 1741.

ANTHONY BROWN, Esq;

A Gentleman of the *Temple*, who wrote one Play, called

Fatal Retirement, a Tragedy, 1741.

Mr.

Mr. JAMES FOOTE.

This Gentleman may be certainly ranked among *Dramatic* Authors, since he has so long supported himself by his own Compositions, which are certainly a Species of the *Drama*.

He is descended from a good Family, has received a liberal Education, and may be said to abound with true Humour, if it may not be called Wit.

Since we cannot give our Readers any of his new-fashioned Compositions, we shall present them with a *Prologue* wrote ('tis said) and spoke by him, at the *Theatre-Royal, Covent-Garden* to one of his own Productions.

IN antient *Greece*, where Virtue rul'd the Stage,
The Comic Muse was *Censor* of the Age;
That Freedom, which enrich'd and cheer'd the Land,
Put the reproving Lash in *Satire's* Hand:
The Poet, then, as Moral as severe,
Disdain'd to *Flatter*, as he knew no *Fear*——
The wanton Wife, the Termagant and Jilt,
Incurred the Public Censure with their Guilt:
Each reigning Folly then, was stamp'd with Shame,
Nor would the Poet spare the *Culprit*'s name.
Th' *Offender*, with the *Offence* was understood,
And every *Satire* was a *Public-Good*.
Freely the Actors *spoke*, and Poets *Writ*,
And the State flourish'd with the growth of Wit.
We humbly imitate the Sons of *Greece*,
'Tis from their models that we drew this Piece.
Fain would we give the Smiles, and Laughter Birth
By wholsome *Satire*, and by harmless Mirth——
Your Favours passed, our present Hopes inspire,
Nor shall we, 'till we cease to please, retire.

THOMAS SHERIDAN, Esq;

This Gentleman is an eminent Actor, who received *his Birth and Education*, in the Kingdom of *Ireland*.

He

He is at present, *Manager* of the Theatre-Royal in *Dublin*; and has wrote an entertaining Farce, called

Captain O Blunder, or *The Brave Irishman*.

He has also altered and revived the following Pieces.

Romeo and Juliet, a Tragedy, from *Shakespear*.

The Loyal Subject, a Comedy, from *Beaumont* and *Fletcher*.

None of these Pieces have been printed.

Mr. PATTISON.

The Author of one Play, called

Arminius, a Tragedy, refused by the Licence-Office, 1741.

Mr. JOHN STEVENS.

A Bookseller in *London*, who wrote and published a Piece, called

The Modern Wife, or *The Virgin her own Rival*, a Comedy, 1745.

Mr. CHARLES MACKLIN.

An eminent Actor born in *Ireland*, and excellent in many Parts, particularly in that of *Shylock* the Jew, in *Shakespear's Merchant of Venice*. He has brought four Pieces upon the Stage.

I. *King Henry* VII. or *The Popish Impostor*, a Tragedy, 1746.

II. *The Suspicious Husband Criticised*, a Farce, 1747.

III. *A Will, or no Will*, or *A New Case for the Lawyers*.

IV. *The Fortune-Hunters*, or *The Widow bewitch'd*.

These two last have been often played, but not yet printed.

Mr. JOHN BATLIE.

A Physician, who left at his Death one Play, called *The Married Coquet*, a Comedy, 1746.

MICHAEL CLANCY, M. D.

This Gentleman is a Physician, and Author of two Plays, *viz.*

I. *Hermon Prince of Choræa*, or *The Extravagant Zealot*.

II. *The Sharper*, a Comedy. The Subject is the Story of the late Colonel *Chartres*.

Dr. *Clancy* is also the Author of a Latin Poem, intitled,

Templum Veneris, sive amorum Rhapsodiæ.

He has had the Misfortune of losing his Eye-sight; in consideration of which loss, joined to that of his Profession, his Majesty has been graciously pleased to settle on him, a Pension of Forty Pounds per Annum during his Life.

Mr. DORMAN.

A Gentleman who lives at *Hampstead*, the Author of one Piece, called

Sir Roger de Coverly, a Comedy, 1746.

THOMAS WHINCOP, Esq;

This Gentleman wrote one Play, called

Scanderbeg, or *Love and Liberty*, a Tragedy; not acted, but published with the Life of *Scanderbeg*, after his Decease, by his Widow, 1747.

Dr. BENJAMIN HOADLEY.

This Gentleman is a Son of the Lord Bishop of *Winchester*, and Physician to his Majesty's Houshold. He has wrote one Play, called

The SUSPICIOUS HUSBAND, a Comedy, 1747.

Mr.

Mr. HENRY WARD.

This Author is a Comedian by Profession. He published three Dramatic Pieces in 1747.

I. *The Happy Lovers*, or *The Beau metamorphosed*, a Comedy.

II. *The Petticoat Plotter*, or *More Ways than One for a Wife*, a Comedy.

III. *The Widow's Wish*, or *An Equipage of Lovers*, a Comedy.

Mr. EDWARD MOORE.

The Author of the *Fables* for the *Female Sex*, has wrote one Play, called

The Foundling, a Comedy, 1748.

Mrs. LETITIA PILKINGTON.

This Lady was born in *Ireland*. In the 2d. Vol. of her Memoirs, she has given us one Act of a Tragedy, called the *Roman Father*, which shews a promising Genius for Tragedy. Also a Burlesque Satirical Piece, called

The Turkish Court, or *The London Prentice*, performed at the Theatre in *Caple-Street*, (but never printed) 1748.

It is the Opinion of several Persons that saw it acted, that if it had better Performers, and proper Decorations, the Piece would have given great Satisfaction.

Mr. SAMUEL JOHNSON.

The Author of one Play, called —

Irene, a Tragedy, 1748.

Mr. WILLIAM HAWKINS.

This Gentleman is a Fellow of *Pembroke College, Oxford.* He has wrote one Play, called
Henry and Rosamond, a Tragedy, 1749.

Mr. THEOPHILUS MOSS.

Author of a Comedy, called
The General Lover, not acted, nor I believe ever intended for the Stage.

Mr. WILDER.

This Person was both an Actor and Poet: He wrote one Piece, called
The Gentleman Gardiner, a Farce, 1749.

WILLIAM SHIRLEY, Esq;

The Author of one Play, called
Edward the *Black Prince*, a Tragedy, 1749.

WILLIAM WHITEHEAD.

A Gentleman of *Cambridge*, who has wrote one Play, called
The Roman Father, a Tragedy, 1750.

PLAYS *wrote by Anonymous* AUTHORS *in the* 17*th* CENTURY.

I. THE *Adventures of Madrid*, a Comedy, 1700.
II. *The Cornish Squire*, a Comedy, 1701.
III. *All puzzled*, a Farce, 1702.
IV. *The Humours of Wapping*, a Farce, 1703.
V. *The Merry Pranks*, or *Windmill-hill*, a Farce, 1740.
VI. *Injured Love*, or the *Ladies Satisfaction*, a Comedy, 1706.
VII. *The merry Sailors*, or *The Landlord bit*, a Farce, 1707.
VIII. *Celestina*, or the *Spanish Bawd*, 1708.
This was wrote originally in *Spanish*, by *Don Mateo Aleman* (the best esteemed Dramatic Author in *Spain*) in 21 Acts, and translated above a Hundred Years since at the End of *Guman de Arfarache*, *the Spanish Rogue*. In the 2d Volume of the new Translation, it is reduced to 5 Acts.
IX *Cinna's Conspiracy*, a Tragedy, 1713.
X. *The Apparition*, or *The Sham Wedding*, 1714.
XI. *The Lucky Prodigal*, a Farce, 1715.
XII. *Ajax* from *Sophocles* a Tragedy, 1717.
XIII. *The Juror*, a Farce, 1717.
XIV. *The Stock-Jobbers*, a Farce, 1720.
XV. *The fatal Legacy*, 1721.
XVI. *Cartouche*, or the *French Robber*, a Farce, 1722.
XVII. *The impertinent Lovers*, or *The Coquet at her Wits end*, a Comedy, 1723.
XVIII. *Bellisarius*, a Tragedy, 1725.
XIX. *The Lottery*, a Comedy, 1728.
XX. *Love* and *Revenge*, or *The Vintner outwitted*, a Ballad Opera, 1729.

XXI. *Themistocles*, a Tragedy, 1729.

This Play was wrote by an eminent Divine of the Kingdom of *Ireland*, whose Characteristics are, *Benevolence*, *Charity*, and *Humanity*; a *Friend* and *Patron* to *Virtue*, and a distinguished *Benefactor* to his *Country*.

XXII. *Momus turned Fabulist*, a Ballad Opera, 1730.

XXIII. *The Footman's Opera*, 1731.

XXIV. *Antiochus*, a Tragedy, 1733.

XXV. *All Vows kept*, a Comedy, 1733.

XXVI. *The Theatres*, a Farce, 1733.

XXVII. *The Trooper's Opera*, 1736.

XXVIII. *Chuck*, or *The School Boys Opera*, 1736.

The Author or the Printer has set the Name of Mr. *Cibber*, to this Piece.

XXIX. *The Royal Marriage*, a Ballad Opera, 1736.

XXX. *Tchao-chi cou ell*, or *The little Orphan*, of the Family of *Tchao*, a Tragedy, 1738.

This Play is translated from the *Chinese*, and printed in the first Volume of *Du-Halde*'s History of *China*, in *English*.

XXXI. *The Projectors*, a Comedy, 1738.

XXXII. *The Humours of the Road*, or *A Ramble to Oxford*, 1739.

XXXIII. *Fatal Necessity*, a Tragedy, 1741.

XXXIV. *Bickerstaff's unburied Dead*, a Farce, 1742.

XXXV. *The State of Physic*, a Farce, 1742.

XXXVI. *Pamela*, a Comedy, 1742.

XXXVII. *Pamela*, or *Virtue rewarded*, a Comedy, 1742.

XXXVIII. *The Decoy*, an Opera, 1743.

XXXIX. *The Lucky Discovery*, or *The Tanner of York*, a Comedy, 1743.

XL. *The Picture*, or the *Cuckold in Conceit*, a Ballad Opera, 1744.

XLI. *Mithridates*, a Tragedy, acted in *Dublin*, 1744.

XLII. *Double Deceit*, or the *Happy Pair*, a Farce, 1745.

XLIII. *Love in a Mist*, or *A Lass of Spirit*, a Farce, 1748.

XLIV. *The Double disappointment*, a Farce, 1747.

XLV. *The Oculist*, a Farce, 1747.

XLVI.

XLVI. *Charles* XIIth *King of* Sweden, or the *Adventures of* Roderic Random, and his Man *Strap*, 1748.

XLVII. *Queen Tragedy restored*, a Dramatic Entertainment, 1749.

XLVIII. *Tittle Tattle* or *Taste A-la-mode*, a Farce, 1749.

XLIX. *The Conspirators*, a Tragi-comic Opera, as it was acted in *England* and *Ireland*, without Applause, 1749.

L. *The Jerusalem Intimacy*, a Farce, 1749.

LI. *The Hen-peckt Captain*, or the Humours of the *Militia*, a Farce, 1749.

LII. *The Usurpers*, or *The Coffee-House Politicians*, 1749.

LIII. *The Election*, a Comedy, 1749.

LIV. *The Regicide*, or *King James Ist.* a Tragedy, 1749.

A List of Plays published in this Period of time, but having no dates, could not be inserted in their proper places.

I. *Love in a Puddle*, a Comedy.

II. *Author's Triumph*, or the *Manager managed*, a Farce.

III. *The Beau Merchant*, a Comedy.

IV. *The Beggar's Pantomime*, or *Contending* Pollys, a Farce.

V. *The Grey Mare's the better Horse*, a Farce.

VI. *Harlequin Hydaspes*, a Farce.

VII. *Love in a Wood*, or the *Country Squire*, by J. G. a Farce.

VIII. *The lost Princess*, a Tragedy.

IX. *The Mad-House*, a Comedy.

X. *Merope* from *Voltaire*, a Tragedy.

XI. *The Mock Preacher*, a Farce.

XII. *A Night's Intrigue*, a Farce.

XIII. *The Plague of Riches*, a Comedy.

XIV. *Rape upon Rape*, a Comedy.

XV. *Richmond Wells*, a Farce.

XVI. *Socrates Triumphans*, a Farce.

XVII. *The two Harlequins*, a Farce.

XVIII. *The Whim*, or the *Miser's Retreat*, a Farce.

XIX. *Inkle and Yarico*, a Tragedy.

XX. *The Younger Brother*, or the *Sham Marquess*, a Comedy.

XXI. *The Careless Shepherd*, a Pastoral.

XXII. *The Broken Stock-Jobbers*, a Farce.

XXIII. *Hecuba*, a Tragedy.

APPENDIX.

APPENDIX.

SINCE the foregoing Account of the Life of Bishop *Bale* was printed, (see Page 1) We have met with the following Dramatic Piece, written by that Author, *viz.*

A Comedie concerning thre Laws of Nature, *Moses* and *Chryst*, corrupted by the *Sodomytes* and *Papysts*, 1538.

This Play is to be seen in St. *Sepulchres* Library, *Dublin*.

He has also translated the Tragedies of *Pammachius*; and, in his Account of the Writers of *Britain*, besides the Plays already mentioned, he has given the following List of his other Dramatic Performances.

The Life of St. *John Baptist*.

Of *Christ* when he was twelve Years old, one Comedy.

Of *Baptism* and *Temptation*, two Comedies.

Of *Lazarus* raised from the Dead, one Comedy.

Of the Councells of Bishops, one Comedy.

Of *Simon* the Leper, one Comedy.

Of the *Lord's Supper* and washing the Feet, one Comedy.

Of the Passion of *Chryst*, two Comedies.

Of the *Sepulture* and *Resurrection*, two Comedies.

Upon both Marriages of the King.

Against *Momus*'s and *Zoilus*'s

The Treacheries of the Papysts.

Against those who adulterate the Word of *God*.

Of *John* King of *England*,

Of the Impostures of *Thomas Becket*,

Of the Temptation of *Christ*.

Corruptions of the Divine Laws.

The Image of Love.

Mr. EDWARD WARD.

The Author of the *London Spy*, has wrote one Dramatic Piece, which is printed in the second Volume of his Works, and called,

The Humours of a Coffee-House, a Comedy, as it is daily acted at most of the Coffee-Houses in *London*.

Omitted in the foregoing Account:

The Temple of Love, a Masque, by *Inigo Jones*, 1635.

Hey for Honesty, down with Knavery, a Comedy, 1650. By *Thomas Randolph*.

Britons Strike Home or *The Sailor's Rehearsal*, a Farce. By *William Phillips*, 1742.

The Restoration, a Tragi-Comedy, by *Villiers* Duke of *Bucks*.

Anonymous Plays, before the Restoration.

The Bastard, a Tragedy, 1652.

Solmion and Perseda, a Tragedy, 1599

Since the Restoration.

Feign'd Friendship, or *The Mad Reformer*, a Comedy.

The Mall or the *Modish Lovers*, a Comedy.

The Man too hard for the Master, a Comedy.

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